



FIG. 11.—RAILWAY STATION, HELSINGFORS. Architect, Eliel Saarinen

Modern Architecture of the North

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THREE are unmistakable signs at the present moment of a movement in England towards an architecture which is a direct expression of a modern outlook and a solution, as far as may be possible, of modern problems. This movement is evidenced, not alone by examples of buildings recently erected, of which there are indeed few enough, but by the tendencies of the schools of architecture, encouraged by a wider toleration on the part of such bodies as the Board of Architectural Education and the Rome Faculty in Architecture, and by the spoken and written papers and discussions which have been published during the last three or four years. We find, in competition work, the awarding of premiums to designs which in elevational treatment are beginning to break away from the more or less academic type which had almost crystallised into a competition style; and we may hear, at the meetings of the Royal Institute and the Architectural Association, men like Professor Richardson, leaders of architectural thought, preaching the modern doctrine of function and structure as essentials in architecture, with style arising directly from them—style, in fact, understood as a perfection in expression rather than an already existing and adaptable phase or manner.

The movement towards a modern architecture is not new in England; but it has required the war and the example of other countries to open up the development

of a spirit which originated very largely on English soil but which was repressed by conservatism and the lack of sequence in early effort. Designers like William Morris, architects like Charles Voysey and C. R. Mackintosh are considered abroad as originators to a degree which is not perhaps felt in England. Their influence has been like a spark which has kindled the imagination of those who were far enough away to enjoy it in detachment; in England itself there has been too heavy a weight of counter-influence to permit the early formation of a modern school, while a lack of breadth in the outlook of the followers of those pioneers in design has resulted in the movement being frittered away in the direction of the lesser arts and crafts.

The reaction against the spirit of the architecture which has characterised the last half-century is the direct outcome of the artistic poverty which follows inevitably on reproduction work. Any architecture in which the spirit of invention is cramped by a code and a convention cannot very long endure; and by attempting to design buildings to fit styles, instead of evolving styles to suit our buildings, we have merely demonstrated that that particular avenue of architectural effort is a blind alley. At present, having awakened to a realisation of our sad state in modern architecture, we may lay plans for a future improvement and assist in this end by a short survey of what is

transpiring in countries whose conditions of modern life are very much similar to our own.

Probably the most important architectural movement of the last thirty or forty years is the great pseudo-classic revival in the United States, initiated through French training and brought to the finest pitch by McKim, Mead and White. American conditions render this movement without precise parallel in modern Europe, for the States had no tradition of their own and had hurriedly to evolve an architecture suitable to the rather special conditions of vast territory, infinitely varied climate, and unlimited natural re-

sources. The influence of men like McKim and Burnham in the East and the Middle West was like a strong rock in a sea of chaos, a sort of lighthouse of intellectual sanity which, by providing a high standard of design, obliged less scrupulous builders to maintain a certain decency. The excellence of proportion, the eclecticism in taste and selection, the beauty of the actual execution in the firms' work, have brought the classical renditions in which they excelled to a pitch of excellence upon which it is difficult to improve, and which therefore seems to mark, as it were, the close of an actual epoch or period.

The limitations of the McKim manner are, however,

clearly evident to anyone who has visited America and seen how splendid buildings like the Pennsylvania station owe their principal defects to the ungrateful task of marrying stylistic architecture to problems whose logical expression is quite other than classical. This limitation is being felt in America as in Europe, and a newer school of designers is beginning to tackle modern problems on a rational basis. American architects have been forced along the path of evolution by their very laws, as in the case of the zoning regulations, which have opened up vistas of plastic treatment in the form of skyscrapers which sound the death knell



FIG. 1.—ATELIER, RUE PHILIPPE AUGUSTE, PARIS. Architects, A. and G. Perret

of the ancient formula of a temple at the top and a temple at the bottom with an office building unhappily wedged between these upper and nether millstones.

Illustrations of recent American factory and commercial work generally show that the modern expression can be more practical than, and yet equally interesting as, the old, shorn as its form will be of the eccentricities which characterised some of the early essays of men like Sullivan and Lloyd Wright. In America to-day only a few types, schools, universities, churches and banks remain traditional; and their architecture, while excellent in execution, is generally born spiritually dead from the damp-course up.

An American architect friend of mine has just written to me some comments, amongst which is the remark that the States, in modern architecture, are ten years behind Western Europe and twenty years behind Central Europe. That statement is possibly exaggerated, but certain it is that for progress in architectural design we must look chiefly to Central and Northern Europe, and then, missing out England, cross over to France, which is catching up her new architectural rival with surprising rapidity. (Figs. 1 and 2).

Post-war Germany I know only by hearsay and illustration, but it is easy to see the immense strides which have been made in reviving the almost defunct art of design. Modern materials like concrete, the

keeping with the direct character of the mass, the tendency being for ornament to have an expressive meaning in addition to its purely decorative function.

Modern architecture of Germany has strongly influenced that of her neighbours Switzerland and Holland, while as regards Belgium, the home of a few advanced designers, the influence has been largely reciprocal. (Fig. 4).

Present day modern Dutch designers will acknowledge only slight indebtedness to Germany, the fact being that they have studied the work of the modernists of all countries and have based their new architecture less on the style evolved in any one country than on the principles which lie at the root of modern design—that

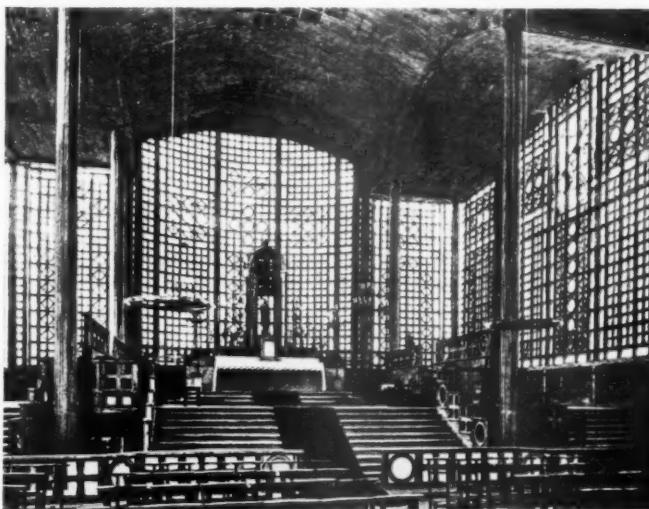


FIG. 2.—CHURCH OF NOTRE DAME DU RAINCY, NEAR PARIS, INTERIOR. Architects, A. & G. Perret

very limitations of urgent economy, and an awakened spirit of inquiry and imagination are responsible for some very stirring failures and a number of outstanding successes. The Germans, with their talent for research, have grubbed their way down through the mass of architectural reference nowadays available till they came to the discovery of something very like first principles. They are studying planning, economics, function and structure, and are studying at the same time form and expression both in mass and in detail.

German architecture has passed through the phase of art nouveau, and, while still suffering from the condition of experiment and its inevitable accompaniment of eccentricity, has evolved a new and often austere type characterised by strength of mass and the use of prolonged horizontal or vertical lines with well patterned fenestration (Fig. 3). The detail is evolving, too, in

is to say, a return to basic fundamentals of composition particularly the study of plastic form, line and silhouette.

The modern Dutch architecture is characterised, first, by great beauty of material, chiefly brick and tile, combined with the studied use of colour, and by excellence of technique in execution. The second characteristic is breadth of treatment, combined sometimes with a certain starkness, at other times with effects bizarre and fantastic. The post-war buildings of the extremist school are exceedingly cleverly composed, free from the somewhat amateurish tentativeness of modern English work. The proportions are always interesting. They are not negative, as ours too often are ; and the eccentricity is often merely the result of an over-anxiety to stress these proportions. The extreme plastic phase has been largely sobered by a more



FIG. 3.—THE "CHILE HOUSE," HAMBURG. Architect, Fritz Höger



FIG. 4.—PRIVATE HOUSE IN BRUSSELS. Architect, Josef Hoffmann

simple and direct cubism, and this in turn is being mellowed and humanised by a lessening of rigidity and the reintroduction of some of those typically Dutch characteristics which make the architecture more homely and national than cosmopolitan.

The Dutch have, temporarily at any rate, discarded the classics ; their return is to the first principles of abstract design rather than to the first principles of any style.

In Holland's near neighbour, Denmark, on the other hand, an evolution has been in progress in which there appears to be, on the part of the younger men, a definite research in the first principles of certain styles, or at

partaking a little of Greek monotony and suffering, too, from the slight effect of feebleness which is so often apt to accompany great delicacy of form and subtlety of detail in a northern climate. The fat robustness of Wren is probably more effective in rain and fog than the delicacy of a Callicrates.

Great simplicity of general line, the elimination of all ornament which has not a direct value, and the absence of any robust joyousness make up in some of the new Danish work a compound not yet satisfying but highly encouraging in the sense of marking a definite step in a direction which is not haphazardly



FIG. 5.—THE TOWN HALL, COPENHAGEN. Architect, Martin Nairop

least influences. It has seemed to me, in the latest Danish buildings, that the architects were in a sense trying to solve modern problems in the way that the Greek mind would operate if it were applied to a modern day set of conditions. It is an effort, as it were, to get inside the Greek skin and study Greek intellectual processes in their modern application.

The result is seen in buildings which cannot be said to bear any of the usual Greek hallmarks. They are not, as in America, miniature Parthenons, nor do they depend for their effect on Greek characteristics or mannerisms. They merely suggest a modern problem solved with the restraint and refinement of the Greeks,

chosen. Great attention is paid to the psychological effect of a few elements well treated ; and quality, not quantity, is the keynote. To my mind the lesson of the modern Danish work lies in its dainty avoidance of the vulgar and the commonplace, and the undoubtedly backing which it has of a cultivated and intellectual research which is, however, only the handmaid of originality and invention. The Town Hall in Copenhagen, a building which never succeeded in founding a school, is, however, a remarkable achievement whose influence, as is so often the case, has been felt more abroad than in Denmark. There are few English buildings of its date which can begin to compare with it (Fig. 5).



FIG. 6.—THE LILJEVALCHS MUSEUM, STOCKHOLM. Architect, Carl Bergsten

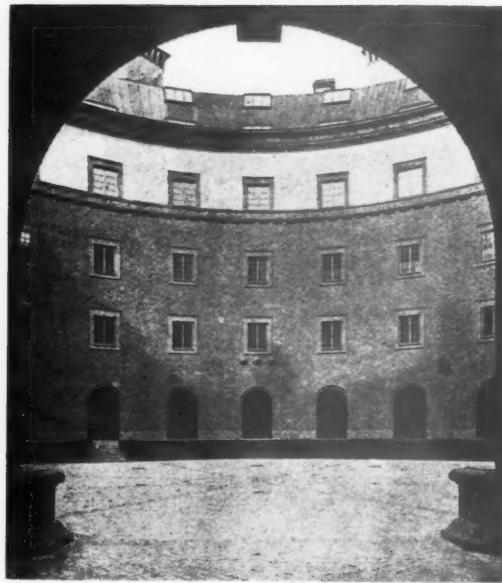


FIG. 7.—STATE WINE DEPÔT IN STOCKHOLM. Architect, Jacobsen



FIG. 8.—DOORWAY TO SWEDISH LEGATION, HELSINGFORS. Architect, M. Grut

A small but significant point which struck me in comparing modern English and Danish design was brought out by a visit to a shop making electrical fittings. I saw there designs which were charming and original, many of them created by young architects. The proprietor of this establishment informed me that he had just received the latest catalogue of what is probably the best known electrical fittings manufacturer in England, and that the designs it contained were practically the same as those contained in a catalogue which he had received from them twenty years ago !

Modern Danish work has been greatly influenced by the Danish Wren, C. F. Hansen, who has carried the classical tradition to a high pitch. His work is not being imitated, but his mastery of proportion and refinement of detail are carefully studied ; a certain coldness so often inherent in purely classical design is the chief drawback to this influence, which may partially account for the Danish failure to grasp the full possibilities of colour. In this matter they are far behind the Dutch or their near neighbours, the Swedes.

It is of modern Swedish architecture that I wish particularly to speak as an instance of a very highly cultured artistic development. The exhibition of modern Swedish work last spring was an eye-opener to many of us. It was not that we felt that the Swedes had discovered a modern style that was a universal panacea, but rather the impression was that the best Swedish architects were working on a plane generally distinctly superior to our own. In their mastery of the effects of proportion, in their deft touch in general grouping and in matters of detail, there is nothing of the amateur. The finish of design in some of their best buildings makes a great number of our ambitious modern efforts seem rather immature and commonplace.

In so many of our buildings the proportions seem to be more or less correct, but produce the curious effect of not seeming very much to matter. The character, as it were the physiognomy, of our buildings do not seem to derive greatly from their proportions. We have arrived at convenient spacings and divisions vertical and horizontal, and we obtain our character by filling up the gaps and dipping into the classical brat-tub for detail. The Swedes, on the other hand, play upon their proportions to produce major design effects, and they cap these effects with a piquant relief of detail which is nearly always intrinsically interesting.

The new Town Hall at Stockholm is already familiar to us, at least by hearsay. It is immensely interesting as a civic emblem of a great seaport capital, and technically it is surprisingly thorough in conception and working out. Such matters as the lighting have been very deeply considered ; Professor Östberg has managed beautiful effects in his rooms, which are always filled with well-diffused daylight but in which the spectator is never blinded by a direct glare. The lighting of the great Blue Hall—so called, the architect explained,

because it is all in red brick—is perfect ; and yet it was a daring thing to depend solely on this great clerestory. It was intended to make these clerestory windows without glazing bars, producing an uninterrupted band of light, but in the immediate post-war period the big sheets of glass were unobtainable.

In the Town Hall Professor Östberg has designed the most completely and finely studied modern building I have ever seen. Each detail bears his impress, as do the details of the Paris Opera the touch of Garnier. In the Opera people say that everything is in the same taste, and what a pity it is that it is all bad ! But in the Town Hall the taste, regardless of personal preferences in style, is everywhere faultless. The Town Hall took twelve years to build, and Professor Östberg told me that for every week of those twelve years he fought with his committee a daily battle. So even in Sweden the architect does not recline on velvet.

The younger school of Swedish architects prefer to the romantic blending of the Town Hall a more chaste and rigid version of Greek spiced with Empire and flavoured with a dash of Italian sauce. It is not, perhaps, a fair or precise description, for in reality these younger men are doing like the Danes, returning to first principles of design and working on broad lines which, on the whole, are concerned rather with the spirit than the letter of scholarship (Figs. 6, 7 and 8). They pick and choose amongst past traditions, but the mass is studied less from considerations of style than from those of logic and aesthetics. The Swedish romantic tradition of mediævalism is even seen blended with a fully flavoured touch of baroque, a feat from which the skill of the designer in the harmonising of form takes away any semblance of conscious effort.

A feature of the modern Swedish phase is the large number of competent young artists, painters, sculptors, who seem to be available to co-operate in the decoration of buildings of all sorts. Even quite modest private houses—those of architects, for example—have painted ceilings and little sculptured embellishments (Figs. 9 and 10). It would be hard to find anyone in England beyond the most famous (and expensive) to execute work of this type. And even then I do not think our design sense is sufficiently alert to cope with the idea successfully. We are too stereotyped, and lack flexibility. In the design of furniture it is the same story ; it is hard to name more than one or two firms in England who are engaged in the making of any furniture other than the reproduction of the antique.

Swedish students of architecture are taught to work much by the model, and tricky draughtsmanship, including the Academy type of perspective, is at a discount. In addition, the Swedish student has a very thorough practical training and generally passes through a technical school wherein are studied the processes of building before he enters upon his career of architecture proper.

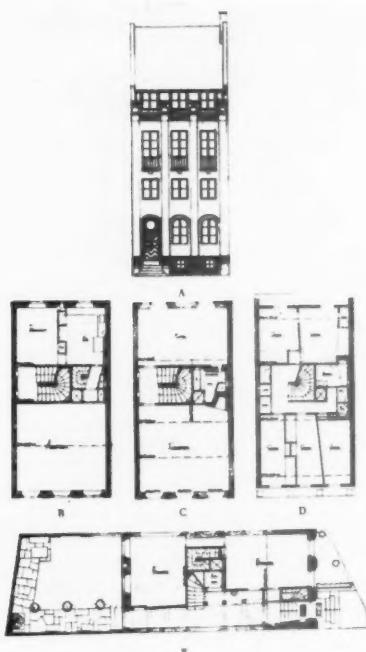


FIG. 9.—HOUSE IN STOCKHOLM OF PROFESSOR ERIC
LALLERSTEDT, ARCHITECT

The lesson of Swedish architecture, to my mind, lies in the importance of the study of abstract design and its application to architecture, coupled with an in-

telligent analytical study of old work. The process of blindly measuring without understanding of why good things are good is our weakness in England. We do not sufficiently use the mind to assist the eye.

Lastly, I will touch on Finland, the architecture of which is little known save through the name of Saarinen, whose design for the Chicago Tribune building and scheme for the Lake Shore development have caused such favourable comments here and in America. Saarinen's greatest building is his railway station in Helsingfors (Fig. 11). Its basic influences may derive from Germany, but in fact he has evolved in all his buildings the style which he thought most suited to his building's purpose and expression. He cannot conveniently be labelled as other than modern, in the sense of being a designer obviously familiar with the antique but free from any slavery to classical formulae.

Finnish work varies greatly in quality. The bad examples are inspired by art nouveau and the Munich beerhouse style, while the best springs from the principles which inspire men like Saarinen.

To sum up, I would say that the lesson of the North for us lies in the fresh impetus to the power of design and a cultivation of invention and resource. Freedom from slavish reproduction does not mean an ignorance or disrespect of tradition. But by cultivating originality of thought and attempting to look forward to the future rather than always back towards the past may be avoided the degradation into which fall all great styles of architecture when they are no longer kept alive by the spirit and conditions which brought them into being. The spirit and conditions of to-day are not those of Greece and Rome in the Middle Ages, and we must develop our art accordingly.



FIG. 10.—INTERIOR OF HOUSE OF PROFESSOR LALLERSTEDT (LIVING ROOM)
SHOWING PAINTED WOOD CEILING

“Modern Architectural Colour”*

BY L. H. BUCKNELL [A.]

THE architect of to-day is realising more and more that colour is an important factor in his work. In spite of much talk in recent years and a certain amount of research work, colour decoration is still in a somewhat nebulous state. I hope you will not ask me to define “modern,” but I will say at once that I do not mean “jazz.” This distressing word has already led to much confusion and should be quietly buried.

It is unfortunate that decoration has to some extent become separated from architecture. Such separation has given us the “Period Rooms,” “Period Furnishings,” etc., to the detriment of architectural progress. Architecture embodies many things, most of which we treat seriously as a matter of course. Practical requirements, construction, finance and so forth, but decoration is equally important if we are to consider the spiritual and aesthetic effect of architecture as much as its material safety and convenience.

An architectural conception is only a complete unity when all the component parts are considered relatively. If decoration becomes a matter of painting on form designed without relation to colour, the result can only be painted form, which generally means the usual architectural forms in a new dress, whereas if form and colour are considered as one the result may be of greater artistic value and more originality. We need more collaboration in the fine arts if we are to achieve success, a collaboration which already shows signs of development.

We should be nearing the end of the period of vast areas of plain white plaster and dull woodwork. In the Stockholm Town Hall there is an excellent example of the collaboration of artists in the production of a great artistic unity, an architectural conception with fine mural decoration in fresco, mosaic, painted pattern, and finely conceived and placed sculpture. We cannot plead poverty for our lack of these things, unless it be perhaps poverty of imagination. We spare nothing in our lavish use of stone and stone carving, though often much might be spared, to the improvement of the exterior and the greater embellishment of the interior.

This is a matter for the architect to control. It is not sufficient for him to call in the furnishing firms to install their “period trappings.” That unhappy phase we have had long enough, and if we are to get away from it we must take it into our own hands as architects. Our buildings must be conceived as a unity and not as shells to be decorated, and since an architect cannot know all things perfectly, he must endeavour to know sufficient to obtain and control the collaboration necessary to the perfect development of his ideas.

Much could be done with our civic buildings not only in the form of permanent decoration but in temporary decoration by the use of great painting and sculpture. These things are not only for the museum and picture gallery, and there are sufficient examples to form changing

decoration for such buildings. Such a scheme would be a source of interest and inspiration, an aid to the development of civic pride and possibly a broader interest in affairs.

Our public buildings must be made more open to the public if such interest is to be encouraged, and if these buildings are suitably adorned a great educational work could, I believe, be accomplished.

We have heard much talk in recent years about external colour work, the brightening of our streets and so forth, but so far our experiences have not been very elevating, due partly, probably, to lack of broad conception and insufficient consideration of conditions, suitability, etc. A series of buildings of varied form and colour—like textile pattern—cannot, I think, add dignity to our streets, or even brightness. Multiplicity of colours will sufficiently neutralise the effect aimed at and produce only restlessness and uncertainty. Such use of colour, too, is not the natural expression of our temperament.

If we are to use colour in street architecture we must first of all consider the natural and climatic conditions. Many of our streets are already beautiful in the colour of weathered stone and mellowed brick. We have that much abused article soot to consider, though even this at times can give us wonderful velvety blacks. These are limitations, but limitations which might be productive of ideas.

It would seem that we must consider fine colour as we do precious jewels—to adorn and not to confuse, to be used preciously in fine settings, and, from a practical point of view, where they can be properly cared for. There is more joy in a well-placed, finely conceived piece of carving against a suitably simple background than in a mass of carved detail; so with colour, a choice spot will have more effect than an all-over pattern or confusion of detail. We place our rich notes of ornament to give emphasis to particular points; so we can with colour, and I believe with greater effect than if colour is indiscriminately smothered over great areas. Such ill-considered use of colour leads to the risk of undue emphasis, to a competition between individual adjoining properties, eventually to a sort of chromatic squabble. This is to be avoided. One can imagine that in those black cities of the mining areas the blackness might be turned to account as a background for colourful spots of interest.

An important point to consider is the relationship of colour and form. These are really inseparable, and to put fine colour on poor form is to emphasise only the poorness of the form. There are many details in our streets which could, were it not for this, add greatly to their cheerfulness. We have a heritage of lamps, bollards, kiosks and shelters which are better neutralised by indifferent colour, though they might, as I hope future ones will, add to the amenities of our cities by their fine form and colour. Our shopkeepers might do more by the use of bright sunblinds in the place of those murky hues we are accustomed to. We owe something

* A Paper read before the Liverpool Architectural Society.

to our buses and trams ; many of these are of excellent colour, and our cities look almost sad when strikes deprive us of them. With the extraordinarily rapid growth of our towns we must come to some sort of agreement to achieve harmony in the streets if we are to avoid complete chaos. The latter has already happened in form, and if we add colour indiscriminately our confusion will be complete.

The modern shops in the streets of Paris are excellent examples of civic dignity and individual taste. The sky lines and surfaces, the general effects are simple and restrained. The shops, on the ground floor only, are treated to express the individuality of the businesses, and these are often superb in quality and colour. Rich marble, mosaic, finely coloured terra cotta, enamels and paint are all used with judgment and with charming effect.

What Paris has done we should be able to do.

In Holland, sign posts, shelters, etc., have arrived at beauty of form and colour. Again, what Holland can do why cannot we ?

As our traffic develops we shall get more and more of the street conveniences, traffic signals, refuges, sign posts, bus and tram shelters, etc., and we should see that these are better handled than in the past.

Internal Colour.—With interior work we have fewer restrictions than in external work, but of the many conditions "suitability" must be regarded as vital. This may seem a very unnecessary remark, but most people are familiar with many instances of the abuse of such condition. There is a natural temptation for the colour enthusiast to "stunt" or to gain his experience and maturity at the expense of many errors.

This, of course, does not apply only to colour, but it is more noticeable since our interest in colour is fresh. We are, I think, nearing the end of the early experimental period and are developing a more mature vision and appreciation of colour. We have got over that first childlike or savagelike joy in brilliant raw colour, and look for greater things, but we must be guarded, in searching for greater subtleties, against those errors of weakness and timidity which can only lead us to that period of neutrality from which we have recently escaped, "The Edwardian." The errors of our early experiments were the natural outcome of the dinginess of this period, a revolt against it. A period of heavy crimsons, stale greens and chocolates.

In our search for better things we shall look for those practical and æsthetic qualities which colour may possess—expression, suitability, fitness, character and so forth.

Suitability and fitness may be the most easily achieved. It will include suitability to conditions, to purpose, and to people.

The decoration of buildings used for short intervals will not need such subtlety of treatment as those in use for long periods—e.g., a cinema or casino may have a more exuberant scheme of colour than a living room.

Every building must be a special case, and though buildings may be broadly divided into sections, each section will have many sub-divisions. It may be true to say that the public rooms of an hotel may be more gay than those of a private house and less wild than a cabaret,

but there are many grades of hotel, and what will suit one may be very unsuitable in another.

Expression and character are more difficult, being more subtle, and we have to study carefully and with imagination the circumstances and people involved.

This will apply particularly to domestic work and to those buildings where the expression of emotion or ideals is an essential factor as in a church.

In schools, where the class-room occupies many hours of the child's day and has a great influence in the development of his character, carefully chosen colour might be of inestimable value.

One cannot imagine an atmosphere of varnished pitch pine and stone colour paint being helpful or adding pleasure to instruction. This is a matter which needs more attention. Children are extremely responsive to colour, and it seems a pity that opportunities for its use are so rarely taken or made.

In domestic work the field of study is almost unlimited ; although nearly all people see the principal colours similarly, they are not all equally affected, some natures being much more responsive to colour than others.

Certain colours will delight some and irritate others, and the effect of colour on the people concerned must be studied before a suitable scheme can be conceived.

The character of rooms, too, must be taken into account. A drawing or dining room may be bright and cheerful, a bedroom reposeful. We are too used to making our dining rooms heavy, ponderous affairs—one of the causes of nerves at breakfast. Since feeding is a necessity, we might make it pleasurable and surround it with light and a reasonable cheerfulness.

We get so little sun that the possibility of some compensation in colour should be explored. Colour can give much which our climate lacks, and if it cannot produce sun it can at least provide brightness and cheer.

The value to health of light and brightness needs no proof. During the war some experimental work was carried out in hospitals to study the effect or curative value of certain colours, with, I believe, good results. How far this has developed since I have been unable to discover. Amongst the doctors with whom I have discussed it I have found none who have used colour, though all have regarded it with interest. I presume that there are, of course, some whose opinions and experience would be of great value, but I have not had the good fortune to meet them.

Colours have similar effect on the majority of people, but with varying intensity according to their degree of responsiveness to colour. They have many qualities—repose, stimulus. They may be rich and vibrant or gloomy and ominous, delicate or strong, but the effect they have will depend on their use.

Yellow at one time was referred to as a bilious colour, not, I presume, because it had that effect, or it would not have been so popular as in recent years. It can be a wonderful colour with the brightness of sunlight and spring flowers, or the richness of amber and gold. No one ever called a daffodil bilious. It is a colour to be used cleanly and according to its quality and hue may vary from the ultra æsthetic to the joyfulness of

"Scheherazade." The yellow room will depend, apart from the quality of the yellow, upon the supporting colours. Lemon yellow used with mauves and turquoise may provide too rare an atmosphere, but a rich golden yellow with oranges, violets and fine blues may, on the other hand, be too stimulating. Obviously it must always depend upon the personalities of the occupants of the rooms decorated and of the light value of the rooms. I am inclined to think that always a room should have one dominant note; that on entering a room one should never be conscious of a "colour scheme," but only of a sense of pleasure; that if strong supporting colours are used they should be confined to incidental details, and the stronger the colours the smaller these details.

A richly coloured Chinese vase is a joy in almost any room, but the same colours used in the same proportions on a large area would have a very different effect.

Green, blue and red have all been accused of having baneful effects. Green "enervating," blue "mournful," red "of exciting the worst human passions." All these epithets obviously need considerable qualification.

Green can be energizing, but certain strong hues may be distinctly stimulating. It is a difficult colour, and certain heavy yellow greens should, I think, be entirely avoided as leading colours. On the other hand, a pure apple green can be very beautiful. The value of the blue greens we know from the many fine Georgian examples.

Blue is another difficult colour; it may vary from the mournful to the rich heraldic and royal blues, or be of those curiously fascinating Persian and Chinese hues. It is a colour to be used boldly in noble apartments, but needs very great care if used in small rooms. One can imagine in a large room a wonderful Persian or Chinese blue with rich golden hangings and parquet floor; a parchment coloured ceiling with hints of purple, blue green and emerald; brocades or cut velvets to echo the general colour so far from being mournful, being very rich and regal.

Red—the colour of passion and war, but also the source of liveliness and joy. Bakst and Lovat Fraser have shown us how wonderful red can be. On the other hand, some Edwardian dining rooms have shown us how terrible.

It is, I believe, a colour to be used sparingly but full, with all its life and vitality. I have seen a room of dull crimson and grey green which to me was maddening. I also know a room with a quiet warm grey, a Chinese hanging of crimson vermillion, a dull gold frieze, a pillar-box red picture rail and ivory ceiling, and it is delightful. Red has greater intensity than other colours, and for this reason should be used in smaller areas.

It is curious how much we neglect ceilings. For years we have been satisfied with a chalk-like finish, yet in the past the ceiling has been one of the glories of a room. It may be due to our modern low ceiling. A low ceiling will not stand heavy colours; but many of our large public buildings have high ceilings, and would, I think, be greatly improved by colour, however simple.

Before closing there is one matter out of many in the use of colour which is all-important. The question of "distribution" or proportion.

As architects we are familiar with "proportion," the relation of the parts and the harmony of the whole. With colour it is similarly important. However perfect a selection of colours may be, if they are ill-proportioned or, as it is better described, badly disposed, the result will be disastrous. This "disposition" is the most difficult of all the problems in colour, and only constant practice will bring success. We have to arrive at the same sense of proportion in colour as we have in form.

It is not a matter of taste any more than is any other form of aesthetic expression, but owing to the infinite number of combinations is more difficult to reduce to a formula.

I would recommend to your notice a really excellent book with a simple colour theory, *Colour*, by Barrett Carpenter, and one on *Color and Its Application*, by M. Luckiesh.

Review

THE STORY OF ARCHITECTURE THROUGH-
OUT THE AGES. P. Leslie Waterhouse (Bats-
ford, 6s.).

This excellent little book is a revision and enlargement of Mr. Waterhouse's earlier work. The chief additions to the letterpress are the amplification of the section on Pre-Hellenic Greece, and the two chapters on Modern Architecture, which are largely fresh matter. The book is entirely re-illustrated with photographs and many excellent drawings.

It is addressed to the student and the general reader, and is written in a clear, interesting style, many points being accentuated by quotations from general literature. Mr. Waterhouse has shown a fine appreciation of the desires and difficulties of the lay reader, and the technical information he gives is sufficient to stimulate interest and curiosity. Possibly in the section on Roman Architecture more might have been made of the primary constructional significance of the arch. The lay mind does not immediately grasp its use in spanning wide spaces, obvious though this may be to the serious student. The Romanesque and Gothic sections are admirably done, particularly in their insistence on the transitional character of the whole period. It is perhaps a pity that no great Gothic interior except King's College Chapel is illustrated, and in the next section the need is felt of something more than the plan of St. Peter's, Rome, although the illustrations generally are carefully chosen.

All these, however, are small points compared with the high standard of the whole work, which is particularly noticeable in the wide sympathy and impartiality of the two last chapters. The book may be heartily recommended to all who desire some general knowledge of architecture.

M. DICKENS WHINNEY.

Waterloo Bridge

DEPUTATIONS TO THE LONDON COUNTY COUNCIL'S SPECIAL COMMITTEE
ON THAMES BRIDGES



BEFORE the meeting of the London County Council on 24 February, at which the reconstruction of Waterloo Bridge was to be considered, two delegations, one representing the Fine Art Commission and the other the Royal Institute of British Architects, the Town Planning Institute, the Architecture Club, the London Society, and the Society for the Protection of Ancient Buildings, were received by the Special Committee on Thames Bridges.

THE ROYAL FINE ART COMMISSION

The representatives of the Royal Fine Art Commission were the Earl of Crawford and Balcarres, Mr. J. Alfred Gotch (P.R.I.B.A.), Sir George Frampton, R.A., and Mr. H. Chalton Bradshaw, Secretary of the Commission.

LORD CRAWFORD'S SPEECH

In addressing the Committee Lord Crawford said :— We are very much obliged to you for receiving us. I introduce the delegation from the Royal Fine Art Commission. The Sub-Committee appointed consists of Lord Curzon, who has to attend a Cabinet meeting this morning and cannot come, my colleagues Sir George Frampton and Mr. Gotch, President of the Royal Institute of British Architects.

We ask you, Sir, and your Committee to consider the propriety of a further delay, a revision of the decision which we understand has been reached that the bridge should be destroyed and replaced by a new structure. The importance of the bridge is incontestable. We are speaking, of course, you will understand, from the point of view of aesthetics. I do not suppose that any advocate of the destruction would differ from that opinion. We think, however, that nobody would have recommended the destruction of this bridge and its replacement by a new one had it not been for the structural defect which has recently been revealed, and public opinion, so far as I

can estimate it, is deeply disturbed by the prospect of demolition. I should like to say in two or three words what we feel actually about its artistic importance to London. One has only to go to the exhibition now on view at the South Kensington Museum to realise that almost from the day of its opening this bridge has been looked upon by artists and scholars as a great achievement of the metropolis, as something which artists of the highest distinction have always tried to reproduce, to make better known, and from which they themselves clearly have drawn inspiration. It is the only bridge in London which possesses a name of real British importance—a name, in other words, which is not localised or territorialised—and I go still further and say that it is probably the only monument in London of the nineteenth century which commands world-wide admiration. The nineteenth was a great century in our history, but here in this vast city we have got only one monument which the world acknowledges to be great, were it in any country, or were it an achievement of any date. There is one other great building in London, a magnificent and famous building, which might also be considered a monument of world-wide importance, but that certainly is not universally acknowledged. Waterloo Bridge, however, stands out as the only possession of the Londoner in the world of architecture which corresponds to its greatness in many other walks of life throughout the nineteenth century. In itself it is a magnificent structure, most notable perhaps in the extraordinary distinction of its junction with another great building of an earlier date, namely, Somerset House. The unity of treatment between that magnificent façade on the river and that magnificent line crossing the river is an architectural achievement which is universally admitted. So tremendous is the artistic and architectural importance of this bridge that I for one would even advocate its rebuilding stone by stone rather than let it perish.

I ask your Committee to consider whether we can afford to lose an asset of that character. There are lots of buildings which, owing to public improvements, have from time to time been threatened in London, but which on further consideration have been allowed to remain. A classic example of that in recent times is the case of St. Mary-le-Strand. At one moment that church was doomed, it was in the way, it had to go; but your predecessors, Sir, reviewed the original decision to destroy that church and not only did you preserve the church, happily, but in doing so you made an extraordinarily useful traffic improvement. Will you forgive me for saying that the impression left upon the public mind by the procedure in relation to this scheme is that you have acted with excessive promptitude. We talk about erecting a new bridge in London and we talk about it for 25 years before we do anything, but your decision to destroy this bridge was only announced on 20 January, and so I say, and I ask you to forgive me for doing so, that the impression left upon the public mind is that sufficient effort has not been made to consider all the possible alternatives.

May I add one word about the procedure adopted. I have had the advantage of seeing the report drawn up by yourself about this bridge, and if I may, I would like to comment on one paragraph in that report, the paragraph which is attracting so very much attention about the attitude of the Institution of Civil Engineers. I will read the words on page 43 : " If it had been possible to maintain by any means the existing structure, we think the Council might well have been willing to sacrifice a valuable traffic improvement to the preservation of so beautiful and famous a bridge. But that we now know on the highest authority to be impossible. The Council of the Institution of Civil Engineers in its letter of 14 January, 1925, states its view, given after most careful consideration, that the Council would be well advised to act on the considered individual opinion of Mr. Basil Mott, C.B., and the late Sir Maurice Fitzmaurice, F.R.S. These experts, as the Council will remember, reported strongly against the possibility of preserving the existing structure by means of underpinning, thereby confirming the advice of the Council's Chief Engineer." It seems to me that we may be almost engaged in a gigantic misunderstanding. The "most careful consideration" by the Institution of Civil Engineers is referred to. I ask myself—what did they most carefully consider? They did not consider the structural problem, they did not consider the question of underpinning, of grouting, of reinforcing. They appointed no Sub-Committee to go into the technical problems, they invited no evidence, they asked for no opinion from people who have devoted every hour of the day to this problem since the first sagging of the bridge began. I submit that the "most careful consideration" given by this Council was not to the structural and to the engineering problem, but to the question of procedure and, I would almost say, to the question of etiquette. In one portion of their letter that is almost indicated. They told you that your Authority has acted wisely in taking advice from qualified people and that you would do well to accept the advice as given to you. They never condemned the bridge, they did not say one word against the proposals which had been made by other engineers. For all that I

know, some members of that Council actually believe that the bridge can be safely strengthened by underpinning or other processes, and, to tell the truth, I really don't know what else those gentlemen could have said. Naturally, being a body of professional men, they would be loath to disparage the advice given to you by their own very distinguished colleagues. Now, on behalf of my Commission, I ask for a respite. We submit with great respect that the whole problem should be re-examined, I might almost say freely examined, by a body appointed *ad hoc* for the first time, and we submit this to you, Mr. Norman, with greater confidence for this reason, that we do not think our proposal need involve any very serious delay. Your officials have already collected a mass of data, measurements, records, diagrams of thrusts, and a hundred and one other valuable sources of information upon which any expert committee could judge with a minimum of delay. It is not as though we asked that you should appoint people who would begin a survey lasting six, eight, twelve months. You have got all the materials at your disposal already and the enquiry we suggest would start with the initial advantage of this invaluable data. We want, in short, to press that the whole question of stabilisation should be re-opened.

There is one other point, too, we should like to be reconsidered. I may be wrong, but my impression is that this particular point has not been considered by your Committee. At any rate you have made no public pronouncement upon it, and it is this. You have stated, Sir, in your report that you have got a general and a provisional scheme by which the northern end of Waterloo Bridge should have appended to it a tunnel, a subway under the Strand—a very interesting suggestion. We should like to know if that subway would be combined with the existing bridge, if that problem has been examined. If it were possible, I have no doubt that that in itself would multiply the carrying capacity of Waterloo Bridge by 50 per cent., or at any rate by a very appreciable figure. In any case, the public implores you to reassure it upon a matter which is really causing intense anxiety, a matter about which the London public, always slow to pick up facts about itself, is really to-day beginning to be effectively alarmed, and we submit that the only way to reassure the public that your policy is dictated by the positive exigencies of the situation is by having a further enquiry based upon the information you would put before a new committee, taking into account all these facts, and not least of all the one which impels my Commission to approach you to-day, namely, the incalculable aesthetic value of the bridge.

THE R.I.B.A. AND OTHER REPRESENTATIVE BODIES.

The deputation was composed of Mr. Arthur Keen and Mr. L. H. Bucknell, representing the R.I.B.A.; Sir Richard Paget, Professor S. D. Adshead, and Mr. W. R. Davidge, representing the Town Planning Institute; Mr. Ewart G. Culpin, Mr. James Bone, Mr. E. Vincent Harris, and Mr. J. C. Squire, representing the Architecture Club; Mr. Ernest Herbert and Mr. D. Barclay Niven, representing the London Society; and Professor W. R. Lethaby and Mr. J. F. Green, representing the Society for the Protection of Ancient Buildings.

MR. ARTHUR KEEN'S SPEECH.

Mr. Arthur Keen (Hon. Secretary R.I.B.A.) said in effect the deputation were speaking for the great body of instructed architectural opinion throughout the country. First, they wished to say (what he thought was now almost common ground) that they could hardly overstate their sense of the value of Waterloo Bridge as a great national monument of outstanding beauty and interest. They knew of no finer bridge, no bridge as fine as this anywhere; it was a masterpiece of architectural form and engineering skill, dignified, vigorous, and impressive, and at the same time graceful and refined. The responsibility of the Council as the custodian of such a monument was a very grave one, as they probably realised very fully, and he submitted that they should safeguard the bridge with jealous care. They were trustees of something which he regarded as a most valuable asset. Next, with great respect, they dissented from, and, indeed, disputed emphatically, the statement appearing in this committee's report to the effect that the bridge must be considered to be a worn-out structure. Very far from being a worn-out structure, with proper repair and ordinary care for its foundations it was probably the most enduring and permanent building in London. Certainly its design and material both showed that no limit could properly be set to its length of life.

Again, they said that in their view the communication sent by the Council of the Institution of Civil Engineers to the London County Council did not bear the interpretation set upon it in the committee's report. It was put forward as evidence that strengthening the bridge by underpinning was not feasible. What it actually said was that it was not within the province of the Council of the Institution to give a technical opinion on such a matter, and it went on to say in effect:—"You have able engineers; be guided by them!" which he submitted was a very proper reply, and one that did not commit the Council to an opinion which many members of the Institution might challenge or repudiate. The deputation were there as people who understood building; they were concerned with it every day, and they knew something of the possibilities of dealing with heavy structures. From their own knowledge and experience they were satisfied that there was no insuperable difficulty in underpinning and strengthening the foundations of the bridge. That view was borne out by competent engineers and reliable contractors, and therefore, as that difference of opinion on an absolutely important point existed, they asked that before anything was done towards taking down the bridge an independent inquiry into the matter of underpinning should be made. That was an absolutely important point, because the whole question turned upon it. They thought they were entitled to ask that, not only because they were artists interested in the beauty of London and the preservation of its finest monuments, but also because as citizens they did not wish unnecessary expenditure on a large scale to be incurred. He suggested that if the bridge were private property no one would dream of rebuilding instead of repairing it.

They recognised that the whole matter of London bridges and traffic was complex and the difficulties great that the committee had to cope with; they were sorry to

embarrass the committee with rather insistent opposition on a particular point, but they regarded the matter as so important that they could see nothing for it but to oppose the destruction of the bridge with their utmost efforts. He had nothing to add except to put before the committee the resolution adopted by the bodies that they represented:—

"This conference is not satisfied that Waterloo Bridge is worn out and should be destroyed. It therefore recommends that the question should be referred to an independent expert committee to determine (after hearing evidence and taking such advice as they may require) whether the bridge can be underpinned and made strong enough for modern traffic for many years to come. In the event of such independent expert committee reporting that underpinning is practicable, this conference is of opinion that the underpinning should be proceeded with, and provision for the increasing cross-river traffic made elsewhere, as would have been done if the sinking of one of the piers of Waterloo Bridge had not occurred."

Mr. W. R. Davidge and Mr. J. C. Squire took part in the subsequent discussion.

THE L.C.C. AND THE DEPUTATIONS.

The London County Council, at the meeting which followed the reception of the deputation, adopted the recommendation of the Special Committee on Thames Bridges on Waterloo Bridge. This was to the effect that the present structure should be taken down and reconstructed.

In moving the adoption of the report, the Chairman of the Committee, Mr. R. C. Norman, referred to the visit of two deputations, one from the Fine Art Commission and the other from the Royal Institute of British Architects, who stated a case against the demolition of the bridge. The deputation had been assured that no stone would be removed until the temporary bridge was erected in July, and that, in the interval, should any further considerations arise, which might upset the experts' report, upon which the Committee had based its decision, the recommendation could be reviewed.

L.C.C. REPORT ON WATERLOO BRIDGE.

Reports by the Chief Engineer to the Improvements Committee and letters received from the Society for the Protection of Ancient Buildings and other bodies and persons on the subject of the reconstruction of the bridge:

The documents relating to the Waterloo Bridge matter are contained in the L.C.C. Report dated 10 July 1924 and marked S.O. 370. They are too long to be reprinted here, and they include a drawing of considerable size. There is a copy in the Institute Library.

The size of the piers of the bridge above the footings is 77 ft. by 20 ft., and the scheme prepared by Mr. Harley H. Dalrymple-Hay, the engineer consulted by the Society for the Protection of Ancient Buildings, is briefly as follows. The pier is first surrounded by steel sheet piling driven down into the London clay to a depth of about 2 ft. below the new foundation and tied at the top to the masonry of the pier. The space between the piling and the masonry is filled up with Stamshaw clay in bags bedded

and well rammed in, so as to prevent compressed air from escaping. An access shaft 6 ft. in diameter, lined with steel and provided at the top with an air lock, is formed down the centre of the pier and a narrow heading is driven along the centre line of the pier at a depth of 5 ft. below the top of the clay; compressed air is used to keep out the water. From the central heading lateral excavation is carried out between the old timber piles to the necessary depth into the clay and everything is removed up to the level of the underside of the solid masonry : this lateral excavation extends both ways from the central passage outwards to the sheet piling, and is done in narrow widths, piece by piece, until the whole area of the foundation has been dealt with.

The excavations are filled in with concrete and brickwork pinned up tightly under the masonry with slate wedges, and finally the central heading is filled up with concrete. The access shaft can be at the end, outside the pier if necessary, instead of in the middle.

It is pointed out that this scheme can be carried out at relatively small cost as compared with rebuilding ; that the time occupied would be relatively short and that the water-way between the piers would be left free. The scheme has the support of two well-known engineers possessing wide experience of bridge work, and it has been studied by four important contracting firms who find nothing of unusual difficulty in it and are quite prepared to carry it out.

Report of Special and Business General Meeting

Monday, 2 March 1925

The Development of the Western End of the Strand

THE PRESIDENT (MR. J. ALFRED GOTCH) IN THE CHAIR

The PRESIDENT: Mr. Owen Fleming [A.] has given notice that at this meeting he proposes to invite attention to recent and impending architectural changes in the neighbourhood of Charing Cross Station and to move a resolution—I will now call upon Mr. Fleming to move his resolution.

Mr. OWEN FLEMING [A.]: I feel that to-night I must begin with an apology that at a time when our attention is fixed, and rightly, on the eastern part of the Strand, I should have to ask you to consider the western. But the Strand must be treated as a whole, and to me the developments in the Strand, connected closely as I have been with them for a good many years, seem almost in the nature of a drama. It is really very interesting to trace the development of what I may call the architectural influence upon the great changes that have taken place in the Strand. I would invite your attention first right back to the establishment of the London County Council because it was at that date that our position in this matter was really established. The County Council was called into existence rather hurriedly at the beginning of the year 1889, and as soon as it was established the newspapers of London began a "raging, tearing propaganda" for the destruction of the Strand churches. Their ideal was a straight Strand from Fleet Street to Charing Cross. St. Clement Danes and St. Mary-le-Strand stood in the way. They had to be abolished. This Institute in March 1889 sent a letter to the London County Council, and I had the honour of moving a resolution on behalf of the Architectural Association pointing out the great architectural importance of the church of St. Mary-le-Strand. Those resolutions went to the L.C.C. in March of that year; they fell, fortunately, into the hands of Lord Rosebery, and he saw that in the succeeding month of April, when the reference went from the L.C.C. to the Improvements Committee, it had in it a saving clause that the churches should, if possible, be preserved. That was our first step, and I think it has been more or less a key to all that has happened afterwards.

The next step was in the year 1896. Those seven years had been occupied by the Improvements Committee in considering numerous plans for the straight way we now know as Kingsway, and the schemes had been sifted and compared and estimated, so that in 1896 the Improvements Committee, under, I think, the chairmanship of Mr. Frederic Harrison, brought forward a scheme recommending that Kingsway be brought to the church of St. Mary-le-Strand, with two arms going right and left. That was the old danger in a new form, and this Institute referred the matter to the Art Committee because they thought it was an incomplete scheme, and the Art Committee referred it to a small sub-committee, of which, I am afraid, I am the only member still alive. Alfred Waterhouse was our Chairman, and among other members were John McVicar Anderson, John McKean Brydon, Edward W. Mountford and Alfred Gilbert, the sculptor. This Sub-Committee made a plan abolishing the proposal to arrange a straight route down from the north of London against the church of St. Mary-le-Strand, and they prepared the scheme that has actually been carried out. It went to the L.C.C. after receiving the approval of the Council of this Institute, was considered carefully by them, and in 1898, when Mr. Shaw-Lefevre, now Lord Eversley, was Chairman of the Improvements Committee, that Committee of the County Council recommended this Institute scheme, with a small modification on the Strand side, for approval. It is important to note the opinion the Improvements Committee held at that time as to the proper status of architectural opinion on these questions of city planning. They say, on 5 July 1898, "After most full and careful consideration of a variety of competing plans, we have unanimously decided that the best is that recommended by the Improvements Committee in 1895, modified in accordance with the suggestions of the Royal Institute of British Architects, and with some alteration proposed by us." They bring up again the question of the churches, and they say, "When it was suggested that the County Council should cause the church of St. Mary-le-Strand to be removed the proposal was received by the

public with indignation." I think we hear to-day of another proposal which has also been received by the public with indignation! "Moreover," they go on, "several powerful architectural societies in London strongly urged upon the Council the retention of the building. We entirely share this view. London has suffered materially in the past from the fact that when main thoroughfares have been constructed too little importance has been placed on the value of architectural effect." They finish up: "It must be clear that in the present instance a bold scheme will prove to be the truest economy." What does that mean? You have seen the scheme of Kingsway and Aldwych carried to a conclusion. I am afraid I have not got the figures of the actual cost, but I will give you the official estimate—it was something like £700,000 net. And that, worked out in the form of rates, was 6/-d. in the £, or less than a farthing, during the period in which the loan has to be redeemed. If, therefore, the great Kingsway and Aldwych improvement has been effected at a cost to London of less than a farthing in the £, we have every reason to congratulate ourselves on its public economy.

Now, Sir, when that scheme was prepared by the Institute this attack on Waterloo Bridge was foreseen. Therefore in the application to the County Council, the R.I.B.A. pointed out that the eastern arm of Aldwych was so designed as to admit later on of an extension across the river to the Elephant and Castle. In 1898 when this scheme came up the Improvements Committee used these words: "It has been suggested to us that our scheme to be complete should provide for an extension of the proposed new street by means of an approach across the Thames between Waterloo Bridge and Blackfriars Bridge. But this question does not fall within our reference, the provision of such a bridge being a matter for the consideration of the Bridges Committee. We have therefore thought it right to do no more than arrange that the line of the new street shall be such as will easily lend itself to any possible future extension of the street by means of a bridge across the river." That report went to the Council in 1898 and was adopted unanimously. If this question of the underpinning of Waterloo Bridge, and the question of finance, I suppose, had not arisen, I have no doubt that that scheme would have been carried through, and that from the Gladstone Statue to the Elephant we should find a magnificent street, also of 100 ft. width, making a main connection between the north and the south of London. The chief main streets of London now run east and west. There is no real north and south road. But if that little piece were joined, from the Gladstone Statue to the Elephant, we should collect the whole of the streets of South London which converge at the Elephant, and join them on to Kingsway and Southampton Row, right up to Hampstead. That is the obvious and clear position for that bridge, and I very much regret that this "red herring" of Waterloo Bridge has come across the path. A year or two later, in 1903, the American Institute of Architects asked that the guiding principles of the R.I.B.A. plan should be explained to them, and I have looked up the words that were used in Washington—words carefully chosen—"The new street is designed

to enable the northern traffic to ascend by the western arm of the crescent while the southern traffic descends by the eastern arm. They (that is, the Institute) feared that if some scheme such as this were not carried through a most serious attack would be likely to develop against Waterloo Bridge owing to its inadequate width." That was written 22 years ago and read in Washington. This attack has developed, and it has taken the form of an inability to execute some works of underpinning.

I do not want to go into this question to-night, but Mr. Norman, in his letter to *The Times* has practically abandoned the position of the letter from the Institute of Civil Engineers. He says in effect, "We do not rely on that. What we do rely on is the report of Mr. Basil Mott and Sir Maurice FitzMaurice." Extended search through various files pertaining to the matter, and through the minutes of the L.C.C., have failed to locate that report. I submit that report should be seen, and if it is available I ask that report may be printed in our Journal so that members all over the country may see and weigh the "reasoned arguments" advanced by these engineers in favour of the destruction of Waterloo Bridge. And with that, Sir, may I also suggest that the letter of Mr. Edward Bazalgette that appeared in *The Times* a day or two ago might be printed. Mr. Bazalgette knows a great deal about the subject. He is the son of the distinguished engineer of the Embankment, Sir J. W. Bazalgette, and in 1882-4 it was his duty to provide a screen in front of the piers to prevent scouring. Sir Reginald Blomfield, in his first letter to the "Times," says that the reason for the subsidence is the scouring. Mr. Bazalgette says that that can hardly be a material element. If that is not the reason, what is? Mr. Bazalgette gives certain weights that are of importance. He says that the dead load on those piers is from 10,000 to 12,000 tons per pier. I have not had the advantage of seeing the piers on plan, but from a rough calculation I assume that they are something like 800 square feet, and if so that would give a dead load of some 15 tons per foot, which is rather large, and as the foundations are of timber there is some possibility that these timber piles should be reinforced by concrete piles or in some other way. But it seems almost childish to be obliged to controvert the thesis seriously placed before the County Council that the combined intellect of the great profession of British engineering is unable to underpin a few small masonry piers. I hope, Sir, architects may have an opportunity of studying the two reports in detail.

Personally I feel that public opinion is opposed to the destruction of Waterloo Bridge, and if the County Council has to go to Parliament I feel certain that Parliament will reject the proposal. If rejected, we are back again at the position the Institute took up in 1898 when they sent up the scheme to the London County Council that a new bridge must be made. Where is that bridge to be? Is it to be on the line of the Temple or at Charing Cross or both? Many of us feel that, great as is the commercial necessity for the Temple Bridge, there are also advantages in the Charing Cross scheme. If the South Western Railway had held its hand and had not spent so much money in putting the new Waterloo terminus in a position where no one can see it, it might have been

possible to have had a great joint railway terminus facing the Thames and axial with a wide bridge connecting Charing Cross and Waterloo. That would have been undoubtedly a magnificent scheme which would have enhanced the beauty of London. But Waterloo Station is where it is, and a great war has been fought, and a heavy debt is upon us, and the railways are in a difficult time. The railways have had to take five millions out of reserves this year to pay their normal dividends. It is true that the Southern Railway has not had to weather such severe storms as the other three, but I do not think that this is the time in which the Southern Railway will look with any great pleasure on a scheme to drive them back to the southern side. I gather from a rather cryptic question that was addressed by Sir Robert Perks to the Chairman at the meeting of the Southern Railway Company last week, that he at least is none too pleased with the idea. Moreover, I believe that Craven Street belongs to the Southern Railway, and there may be ways of getting what they want without going back across the river. One would like to see the high-level scheme carried through, but the chances seem to me against its present commercial possibility. But can we therefore fold our hands until it does come? I think not; and that is why I have put the motion on the paper.

In the first place, you have seen the alignment of the Lyons Corner House, the very awkward angle at which it is placed along the edge of Craven Street; on the other side you see the line of the new Tivoli and the building erected on the site of Coutts's Bank. You will see that the L.C.C. are promoting a Bill to give them powers over the south side of the Strand right away up to Villiers Street. These are the things we know. We can see Lyons Corner House, we can see the building on the site of Coutts's Bank. Now, will the Strand traffic be content to go bang up against the side of Charing Cross forecourt? I do not think it will. But what will happen? I cannot say. If there is some agreement arrived at between the County Council and the railway company, I presume it will mean that the forecourt will be cut off, that the Strand will go through at that line, and the houses between Lyons Corner House and the forecourt will be cut off. Well, that is certainly not a plan we can regard as architectural.

But there are worse things than that. From the appearance of the property on the north side of the Strand it seems to be contemporary with Regent Street and Waterloo Place, and the time cannot be far distant when these properties will be rebuilt. If those properties are rebuilt on their present foundations any change will be so costly as to prohibit it from being carried out. Therefore it seems to me that now is the time when we must act. How should we act? This is a most difficult problem, more intricate even than that of Aldwych, because, I think, other authorities may have to come into this matter. The cost of property has gone up very much, and the County Council may well say that Aldwych was all very well, but Charing Cross—is that so much so? From the report of the Bridges Committee one may imagine them replying that the scheme may be a good scheme, but is the London ratepayer going to pay for it? And if the London ratepayer is not, who is going to pay for it? I do not want to go into financial questions at this moment, but I submit

one point. We have fought a great war. That war has shown that when England and the Empire are in danger all parts of the Empire flock together to defend it. There is no outward and visible sign that I know of in London showing clearly in a concrete form our gratitude for or recognition of that fact.

Charing Cross happens to be the gate of London. It is more or less the Continental gate, and if it is not the actual overseas gate—Waterloo being much more so—yet by a small line brought from Waterloo on to the Charing Cross line it would be possible for the important trains from Southampton to be brought into Charing Cross. If that forecourt were arranged in an architectural manner, with large groups of statuary representing the different Colonies, I am not at all sure that the Colonies would not take a practical interest in the matter. I cannot say more than that. But I would say that any scheme of this sort should be brought in some way or other to the notice of our Colonies and to the Government also, and I believe that if it were a reasonably good architectural scheme—not a fairy scheme running into millions—it could be carried out.

I do not propose to-night to indicate how it can be done. There are many ways of doing it. Our strength in East Strand has been due to the fact that we have had one plan on which we were all agreed and which we have consistently pursued, and we ought to have such a plan for the West. That plan might be made, as was the other, by a Committee, or we might even suggest an architectural competition to show how it could be done, or we might go still further and remember that there are such places in the Empire as Montreal, Melbourne, Wellington, Sydney, Capetown and Calcutta, and have an Imperial competition showing how Charing Cross can be developed. But all I want to do to-night is to invite your attention formally to the irregular configuration of Lyons Corner House and to the L.C.C. General Powers Bill that is now before Parliament, and I would ask you to refer it to our Council to consider the whole matter in a broad spirit in whichever way seems best to them.

The PRESIDENT: We have listened with extreme interest to what Mr. Fleming has said. He has put the case with great skill and knowledge of his subject, and the matter is now open for discussion. As far as I am personally concerned, I am afraid I shall have to go to catch a train. I will ask Mr. Walter Cave to fill the chair in my absence.

Mr. WALTER CAVE then took the Chair.

Mr. J. ERNEST FRANCK [F.]: I shall be very happy to second Mr. Fleming's resolution, and before speaking on it I wonder if you could tell us whether the Council have decided to take any action.

The CHAIRMAN: The subject has been discussed, and the idea of a competition has been considered, and I will ask the Secretary to read the report of the Town Planning Committee which has been adopted by the Council.

The SECRETARY then read the following:—

REPORT OF THE TOWN PLANNING COMMITTEE.

Strand Improvement.—On 16 February the Council requested the Committee to interview Mr. Owen Fleming [A.] with regard to his notice of motion at the General

Meeting on 2 March and his suggestion that the R.I.B.A. should promote a competition on the lines printed on the Council Agenda Paper for 16 February.

The Committee have discussed the matter with Mr. Fleming. They consider that the time is opportune for a competition dealing on the broadest lines with the future development of the Strand and Charing Cross neighbourhood, but they do not favour one of the rather limited nature which Mr. Fleming suggests. Mr. Fleming's scheme appears to indicate the permanency of a railway terminus on the present site of Charing Cross Station and does not include in the proposed competition the preparation of schemes for a new Charing Cross Bridge or for future development at the eastern end of the Strand. Such a competition as Mr. Fleming suggests would not, in the opinion of the Committee, be in the best interests of the object which the R.I.B.A. have at heart—namely, the construction of a new road bridge at Charing Cross, and the replanning of the areas of approach thereto.

The Committee do, however, consider that the London Society and the Town Planning Institute might be approached with a view to joint representations being made to the London County Council in favour of a great competition being promoted by the latter body, for schemes which include all aspects of the future development of the Strand and Charing Cross area, and the Council are recommended to adopt this course.

Mr. EDWARD WARREN [F.] : May I, as a member of the Council and also of the Town Planning Committee, say that, after one of the most interesting meetings of that Committee I have ever attended, we all thought—the decision was quite unanimous—that any competition held for dealing with so important a portion of this capital city as Charing Cross should not be a small competition of the kind which this Institute could promote by itself, but should be held in conjunction with the London Society and the Town Planning Institute, and should be, if possible, promoted by the London County Council. The question should be dealt with on a broad basis and with a view to the future. I do not think that anybody who really has at heart the final distribution of the area lying about Charing Cross can contemplate with any degree of composure the permanent existence of Charing Cross station and the railway. We all felt that any great scheme must accept the removal of Charing Cross station to the south bank of the river, and that Charing Cross as a great imperial centre should be treated on an imperial basis. We were all in sympathy with Mr. Fleming's suggestion that this should be regarded as an imperial centre—the gate by which not only our own people but foreign visitors enter London—and that room should be made by the removal of the station and the poor little forecourt for a really grand distribution of the end of that ancient thoroughfare the Strand where it converges on Trafalgar Square. If you grant that, that the competition should be initiated on broader lines and for a larger distribution than Mr. Fleming has proposed, you have to admit, as Mr. Fleming has suggested, that the contemplated expenditure must be greater. But, gentlemen, when you consider what London is, the largest capital city of the

world, that it is the centre of an Empire which spent seven or eight millions every day upon the war, cannot that Empire face an expenditure equal to one day of the war for improving its imperial centre?

The railway would have to be heavily compensated, of course, for removal to the other side of the river, and no doubt there would be a burden which the ratepayers of London would feel; but it seems to me that we ought at once to recognize the principle that any improvements in London, the capital city, are not merely local improvements, and that the incidence of cost should not really bear only upon people dwelling in the area improved. We ought to recognize that the capital city is an affair of the whole country, and not merely that of those who happen to dwell in it. Therefore a Parliamentary vote of national money for the development of the capital city is fair and reasonable. Every British subject has an interest in the capital city, which is the representative centre of the whole Empire.

If you grant that premise you will grant that it ought not to be particularly difficult to find the necessary money for a great improvement which would allow room for the suggestions of Mr. Fleming for the representation of sculptural groups in that centre. In any case, whatever the scheme may be, we felt that the competition should be on very broad lines, and that competitors should not be hampered by too many restrictions, that they should feel that there was a margin within the reasonable limits of which they could plan for an improvement on a really grand scale. Of course, the formation of a new and fine bridge at Charing Cross and the removal of the railway to the southern side connotes other things. It connotes the disappearance of the poor block of buildings on the north side of the Strand in a line between Charing Cross station and St. Martin's Church. It also connotes a high-level bridge bringing the traffic across the existing streets. St. Martin's-in-the-Fields—the church—must be respected, but a certain curtailment of the churchyard is at present contemplated and appears to be inevitable. I am not going to occupy your time by any discussions of the details, but I contend that the competition should be on a great scale and not hampered by too parochial conditions, that is to say, if Lyons's Corner House or anything else stands in the way, it should be removed. This great Empire and its capital city should find the money for such a scheme, and in initiating a competition we need not be hampered too closely by considerations of cost.

Mr. D. BARCLAY NIVEN [F.] : I think that Mr. Fleming and the Council of the Institute are both to be congratulated, Mr. Fleming for having initiated the proposal and the Council for having taken it up so wholeheartedly. I am very glad that the London Society and the Town Planning Institute are to be asked to participate, and that the L.C.C. are to be given an opportunity to launch this important proposal. The great thing is to approach the consideration in the largest way. It is really an imperial matter. Proposals put forward in a niggardly or parochial manner usually fall flat, but an appeal to the imagination of the people of this country, as in the case of Liverpool Cathedral, St. Paul's Cathedral or Westminster Abbey, always elicits an immediate

response. There is no lack of money in the country which will be poured forth for a worthy object. London is the capital of the Empire and every year it draws an increasing number of tourists and sightseers. It is important that the Centre of London should be developed in a noble way. I therefore welcome the proposal for an imperial competition for the ultimate development of the western end of the Strand, coupled with a fine road bridge over the river and with a great road from the south to the north—this road to go either under or over the Strand, and such other lateral roads as Oxford Street and Euston Road. I hope the Special Committee will get going very soon, and that the proposal receives immediate and favourable consideration from the L.C.C.

Mr. J. ERNEST FRANCK [F.] : Mr. Fleming, I understand, would not be averse to the road bridge at Charing Cross, but he rather thinks that the L.C.C. would be deterred by the cost, and therefore proposes a minor scheme to deal with the railway station as existing. It comes back to a question of finance. The cost of Kingsway and Aldwych works out at less than 4d. in the £ on the rates. But against that it is forgotten that there are added rates to the local authorities. I have had a similar experience when acting for a Borough Council in a public improvement. The L.C.C. must be receiving a larger contribution from the City of Westminster and the Borough of Holborn. It is all very well to say that these things cost money ; they really pay the authorities. I think these points should be stressed to the L.C.C. The Council should be urged to take a big view with regard to the bridges. Personally I think we want also the bridge on the eastern arm of Aldwych. I believe that the Ministry of Transport are very keen on having the St. Paul's Bridge, and that they would not favour anything which would affect that scheme. But I quite agree that the plan that was put down many years ago for the development of the eastern arm of Aldwych should be carried through just as much as Charing Cross Bridge. They are both needed.

On the question of Waterloo Bridge, something has to be done. I believe the L.C.C. can deal with it without going to Parliament. I think it should be the duty of this Institute to have, before the elections come along, a public meeting for the purpose of focussing the attention of the whole of London on this subject. It is the duty of the Institute (it does not matter what it costs them) to call a public meeting, at which they could readily have some distinguished speakers, like Lord Curzon, for instance, and the Earl of Balfour—it is not a question of politics, but a question of a historic and architectural heritage that ought to be preserved. I think the Council should hold that meeting so as to endeavour to keep Waterloo Bridge intact.

Mr. W. J. H. LEVERTON [Licentiate] : Mr. Fleming referred to a report sent in by the County Council engineers. I was talking about it only this evening to a friend of mine, and he said that efforts had been made to get a copy of this report and it could not be obtained.

The SECRETARY : We have a copy here, Sir.

Mr. ARTHUR KEEN [F.] (Hon. Secretary) : I have been immensely impressed by what Mr. Fleming has been telling us about what happened in 1898 and the proposal to extend the improvement from the eastern arm of Aldwych as far as the Elephant and Castle. It is also interesting to be

reminded that the County Council adopted the report of the Improvements Committee of that time unanimously. The other day there appeared in *The Times* a letter from Mr. Austen Hall on the subject of Waterloo Bridge, but the important part of that letter was omitted. Mr. Hall sent me a copy of the letter, and the essential part of it was to the effect that this was not a time for destroying bridges in London but for building them. He said they need not be afraid of increasing the number of bridges, because it would not be long before double the present number of bridges would be required, and that the policy of the London County Council ought to be in favour of crossing the river wherever possible. I believe he is absolutely right in this. The part of central London north of the river is becoming crowded out, and everything points to the fact that before long the southern side of the river must be linked up much more intimately with the northern. Mr. Thomas Colcutt had a scheme for carrying an important bridge across the river, that was not merely a bridge in the ordinary sense, but an actual street, with shops and houses, so that people should not realise that they were crossing the river. His view was that with open bridges you would never get the necessary connection established between the north and south. One almost trembles to think of the architectural effect, but I believe he was justified in his contention that such a method would be effective.

I have listened with great interest to what Mr. Fleming has said, and it appears to me at the end of it all that, for one thing, there is not room enough where Charing Cross station now stands for a great railway station. Charing Cross station is a very inconvenient and inadequate one, and I do not see the possibility of increasing it to such an extent on its present site as to make it really suitable for the terminus of Continental traffic. Therefore I think everything points to the desirability of somehow shifting the railway station to the south, and setting up an adequate connection between it and all the traffic of the north side of the river. I think that the bridge at the eastern end of Aldwych is almost as essential as the other one, but the thing to concentrate on at the moment is the saving of Waterloo Bridge, and probably the wisest thing for the immediate future is to get the Charing Cross Bridge dealt with in a proper and comprehensive way. I wonder whether Mr. Fleming would withdraw his particular motion, and accept the one adopted by the Council this afternoon, in favour of joint representations being made to the County Council with a view to getting the whole question made the subject of a very big and important competition. I am sure he would have the unanimous support of this meeting if he would do so.

Mr. OWEN FLEMING : I am very much impressed by the discussion that has taken place, and particularly by the speech of Mr. Warren, who has brought before us the fact, which has always been in my own mind, that this is an Imperial as well as a London question. If the resolution of the Council would permit of further action in the event of the L.C.C. declining to accept the Council's proposal to hold this competition, I should entirely agree. There is such a body as H.M. Government, and there are such gentlemen as the High Commissioners for the Colonies. If you could assure us that if necessary the Government and the High Commissioners would be taken

into consultation I shall be very happy to withdraw my resolution in favour of the proposal of the Council.

The CHAIRMAN : Certainly, I can give that assurance. That was the feeling of the Council to-day.

Mr. FLEMING : Then I propose what the Council has put forward—That the London Society and the Town Planning Institute be approached with a view to joint representations being made to the London County Council in favour of a great competition being promoted by the latter body, for schemes which include all aspects of the future development of the Strand and Charing Cross area.

Mr. D. BARCLAY NIVEN seconded.

The CHAIRMAN put the resolution to the meeting, which was carried.

Correspondence

AVOIDANCE OF REFLECTION IN PICTURE GALLERIES.

To the Editor JOURNAL R.I.B.A.

DEAR SIR,—In view of the interest and importance attaching to this subject I have for some time had it in mind to submit a simple suggestion to your readers in the hope that it may be useful, or that, if it contains some defect, some one will be good enough to point it out. It is not my wish to undervalue or set aside in any way the work done in investigating the best form of top light for a gallery ; but my suggestion may perhaps be of service in overcoming defects in a good many existing galleries.

It has been stated that glass must reflect something ; and though this sounds pessimistic it is at least a safe working assumption. Our aim must, therefore, be so to arrange matters that what the glass reflects will not mar the observer's enjoyment of the picture.

Let us assume a fairly high gallery with top lighting of any form ; and let the pictures be so hung that none of them has any part of its glazed surface more than nine or ten feet above the floor. If in such a gallery the whole of the wall surface above the pictures were an unbroken surface of a dull grey hue or black—or, perhaps even, white—it should be possible, whilst keeping the picture surface vertical, to arrange the plane of the glass at such an inclination that for an observer in the proper position the glass would reflect some part of the even upper surface of the wall opposite and that only. This reflection would be quite unnoticeable, because—whatever subtle effect the reflection of such a surface might have on the general tone of the picture—the whole area of the picture would be subjected to a uniform influence. For pictures below, or on the level of, the eye this would involve fixing the glass in a frame of such form that the lower edge of the glass would be further in front of the picture surface than the top edge would be.

The most difficult case to deal with would be that of a very large picture occupying the whole of the nine or ten feet of height available as hanging space.

A solution, however, which suggests itself is to hang the picture near a corner of the gallery and fix the glass vertically but obliquely on plan so that the end wall of the gallery would be reflected. This wall would then assume the uniform sombre tint required, and, of course, could not be used as hanging space—or at any rate not in that part of it which would be liable to be reflected.

Small pictures near the floor line would need a very pronounced tilt for the glass if the upper part of the opposite wall were to be reflected. It might, however, be simpler in such cases to allow the glass to reflect the floor which could be finished in a jointless material of the tone and tint found most suitable to neutralise reflections. An alternative to this might be found in disposing these small pictures in a continuous wall case having its glass front inclined at the angle necessary to reflect the top part of the wall opposite. This would probably be less unsightly than having a number of separate distorted frames.

My suggestion is then that certain surfaces which cannot cause offensive reflections should be provided, and that the glass protecting the pictures should (quite regardless of the plane of the picture) be so disposed as to reflect only some part of these inoffensive surfaces. The principle is the same for all cases though in application much diversity of form may be necessary. The position from which any picture must be observed in order to benefit by the glass inclination adopted would be found quite naturally, or in a second or two of subconscious trial and error, by any observer.

I have not included a diagram or sketch so as not to encroach unduly on your space. I think my proposal which is of the simplest will be sufficiently intelligible without such aid.—Yours truly,

JOHN H. MARKHAM [F.]

VICTORIA AND ALBERT MUSEUM.

ASPECTS OF WATERLOO BRIDGE.

A group of paintings, drawings and prints showing views of Waterloo Bridge from its opening in 1817 to the present day has been placed on exhibition at the Victoria and Albert Museum. The exhibits, which are mainly from the Museum collection, include two sketches by Constable of the Thames-side showing Waterloo Bridge, and his brilliant oil study, based on one of the sketches, for his large picture of "The Opening of Waterloo Bridge." Among other exhibits are a water-colour drawing by Clarkson Stanfield, R.A., and several drawings and prints showing different aspects of the bridge and its surroundings. Special interest attaches to four designs made by Thomas Sandby, R.A. (1721-1798), the architect, brother of Paul Sandby, for a proposed bridge at Somerset House. Some etchings by Sir D. Y. Cameron, Mr. Muirhead Bone and Mr. James McRoy have been kindly lent by Mr. Campbell Dodgson, C.B.E., and Mr. Martin Hardie, R.I., R.E.

THE ROYAL INSTITUTE OF BRITISH ARCHITECTS AND THE SOCIETY OF ARCHITECTS.

An official intimation has been received from the Privy Council Office that the King was pleased, at the Council held on 6 February, to approve the grant of the Supplemental Charter prayed for by the Royal Institute of British Architects.

The agreement made last year between the Royal Institute of British Architects and the Society of Architects accordingly comes into force, the admission of the members of the Society of Architects into the Royal Institute will take place forthwith, and a very important step in the unification of the architectural profession with the object of promoting a Registration Bill will have been completed.

THE ROYAL GOLD MEDAL FOR ARCHITECTURE.

At a General Meeting of the Royal Institute of British Architects on 2 March, Sir Giles Gilbert Scott, R.A., F.R.I.B.A., was elected by the members, and his name will be submitted to His Majesty the King as a fit recipient of the Royal Gold Medal for Architecture for the year 1925.

In the event of His Majesty graciously signifying his approval of the award, the Medal will be presented to Sir Giles Gilbert Scott at a meeting on 22 June.

SIR JOHN J. BURNET, R.A.

The congratulations of members of the Institute will be cordially extended to Sir John J. Burnet on his recent election as a Royal Academician.

CAMBRIDGE SCHOOL IN ARCHITECTURE.

DEGREE CONFERRED ON MR. THEODORE FYFE.

On 28 February, in the Senate House, Cambridge, the complete Degree of Master of Arts (*honoris causa*) was conferred on Mr. Theodore Fyfe [F.], Master of the University School of Architecture.

Mr. Fyfe was appointed as the first whole-time Master by the Board of Architectural Studies in the summer of 1922, so that he is nearing the completion of the third year of his work at Cambridge. During this period the School of Architecture has practically doubled in numbers, and there are now 43 students, 39 of whom are taking the full course.

ST. PAUL'S CATHEDRAL.

COMMISSION OF EXPERTS' FINAL REPORT ADOPTED.

At the meeting on 3 March of the Representative Committee for the Preservation of St. Paul's Cath-

dral, on the proposal of Sir Charles Morgan, seconded by Canon Newbolt, it was resolved "That the final report of the Commission of Experts should be adopted." [The report was received by the Committee at its meeting on 16 February.]

On the motion of the Bishop of London the following resolution was also carried. "That having adopted the final report, the Committee do not propose to ask other experts to give independent advice."

The Dean (Dr. W. R. Inge) was voted to the chair, on the motion of the Archbishop of Canterbury, seconded by the Lord Mayor, and there were also present the Bishop of London, Canon Newbolt, Canon Alexander, Canon Simpson, Archdeacon Holmes, Lord Oxford and Asquith, Colonel Sir Charles Morgan, Sir John Mullens, Sir Lewis Dibdin, Mr. Basil Mott, Mr. G. W. Humphreys, Mr. E. C. Trench, Mr. Mervyn Macartney, Mr. C. Stanley Peach, and Mr. H. T. A. Dashwood (secretary).

RECORDS OF VANISHING BUILDINGS.

The R.I.B.A., realising that in many parts of London buildings of architectural merit are being or are about to be demolished, is desirous that photographic records of such buildings should be secured.

In many cases members of the Institute may possess information regarding little known works which has not come within the knowledge of the Institute or other interested societies, and any information or preferably photographs which members can supply to the R.I.B.A. will ensure that some accessible record of these will be retained.

It is hoped that at some future time it may be possible for the Institute, with the assistance of other societies, to obtain and house properly a representative record of London work which is so rapidly disappearing.

LECTURES ON FAMOUS LONDON BRIDGES.

Three public lectures on Famous London Bridges will be given under the auspices of the Departments of Architecture and History of University College (London University), Gower Street, in the Botanical Theatre, Gower Street, at 5.30 p.m. as under :

9 March. "Old London Bridge," by Miss E. Jeffries Davis, M.A., University Reader in the History and Records of London.

16 March. "Bridges and Designs for Bridges," c. 1702-1862, by Professor A. E. Richardson.

23 March. "Some Other Bridges," by Professor A. E. Richardson.
Admission free.

THE LAW RELATING TO THE ARCHITECT.

The Council of the R.I.B.A. desire to direct the attention of members to the valuable book entitled "The Law Relating to the Architect," by Mr. A. H. M. Brice, Barrister-at-Law.

The book is published by Messrs. Stevens & Sons, Ltd., 119 and 120 Chancery Lane, W.C.1. (Price 10s.).

THE IDEAL HOME EXHIBITION.

AN IMPRESSION.

It is a little difficult, after a very hurried visit to Olympia, to write an adequate appreciation or criticism.

Generally speaking, what strikes one on a first survey is that this Exhibition is quite as interesting as any previous Ideal Home Exhibition, and is very much better organised—in fact, one might, without fear of exaggeration, describe it as a "triumph of organisation." There is none of that sense of confusion and not being able to find one's way about which characterised some of the earlier exhibitions.

Possibly the most interesting exhibit from the architect's point of view is Sir Edwin Lutyen's beautiful little pavilion which encloses the Queen's Doll's House.

I do not know whether the peculiar smell experienced inside is due to the preservative used on the wood for the stands, etc., or whether it is some strong disinfectant against the prevalent 'flu, but if it is as effective as it is nasty it ought to be very good.

One of the most delightful sections is that containing the gardens. Many of these are extremely well designed and have interesting adjuncts in the way of old wrought iron gates, etc.

The technical exhibit which will possibly cause most interest and comment amongst architects is the pair of Braithwaite's steel houses. These are extremely well planned and extraordinarily interesting from a constructional point of view. Messrs. Braithwaite have approached the problem as would a shipbuilder rather, by making a steel frame and then clothing it. The general principle seems to be strong steel plates bolted together to form a rigid carcase, these forming walls and roof. Inside the walls are finished with asbestos sheeting and some form of patent boarding for the ceilings. The outside is painted a pleasant putty colour—but I very much doubt as to what extent these houses are rust resisting—and it would be extremely interesting to learn how the paint can be maintained for so small a sum as £1 per house per annum, which is a contention that Messrs. Braithwaite make. From the design point of view, the only feature that I do not myself consider to be entirely satisfactory is the treatment of the roof. This has been designed and painted to look as much like a red tiled roof as possible, with the result, of course, that it looks like a bad imitation. If the designers had been as consistent with the treatment of the roof as they were with the walls, and followed, say, on something of the lines of the roof to a tube railway carriage, the result would possibly have been more convincing.

Some of the designs for the individual stands are particularly good, depending as they do on simple shapes and strong colour effects.

S. C. R.

NEW PAINTINGS IN THE CHAPEL AT WEMBLEY.

IN connection with the Wembley Exhibition this year the Chapel in the Palace of Arts is to be re-decorated and Mr. Laurence's painting representing Service and Sacrifice is to be removed.

As the result of a competition amongst young painters a work by Mr. Colin Gill representing "Early Colonists,"

or "They that go down to the Sea in ships," is to take its place. A design by Miss Mary Adshead which was submitted in the competition was highly commended by the judges, Mr. George Clausen, R.A.; Mr. Charles Sims, R.A.; and Professor Rothenstein, and she has been invited to execute a painting on the west wall.

Mr. Colin Gill is a Prix de Rome Scholar and it will be remembered that he recently exhibited at the Academy a picture of Venus and Cupid which was a delightfully fresh rendering of this subject.

Miss Mary Adshead, who is the daughter of Professor S. D. Adshead, is a Slade student who has recently distinguished herself by executing some remarkable wall paintings at the Memorial Hall, Shadwell, in a free treatment of the pre-Raphaelite style.

GARDEN CITIES AND TOWN PLANNING ASSOCIATION.

LECTURES FOR MARCH, 1925.

A series of five lectures will be held on the undermentioned dates, with the object of getting together the London district members of the Association, and acquainting them with the progress which is being made in the movement. It is evident that by one means or another a very considerable number of houses must be built in the next few years, and the fact that the national conscience is responding and is demanding that action should be taken makes it more important that our members should have sound, informed judgment upon the subject.

The lectures will be held in the Class Room, Gray's Inn (by arrangement with the Benchers of Gray's Inn), at 5 p.m. on each day. 4 March—"The Housing Acts of 1923 and 1924 and their Administration," by Captain R. L. Reiss; 11 March—"Public Utility Societies and Housing by Private Enterprise," by Mr. E. G. Culpin; 18 March—"Housing in European Countries," by Captain R. L. Reiss; 25 March—"Town-Planning in Greater London and the Slum Problem," by Mr. W. R. Davidge, F.S.I., M.T.P.I.; 1 April—"The Basis of the Garden City Movement, with Special Reference to Letchworth and Welwyn," by Mr. C. B. Purdom.

The lectures will be free to members of the Garden Cities and Town Planning Association, and tickets can be obtained for non-members at 5s. for the course, or 2s. for each single lecture. Application should be made to the Secretary, Garden Cities and Town Planning Association, 3, Gray's Inn Place, London, W.C.1.

ANNUAL DINNER.

In connection with the 26th annual meeting, the Garden Cities and Town Planning Association have arranged for the annual dinner to be held on Tuesday, 10 March, at 7.30, at the Criterion Restaurant, Piccadilly. The Minister of Health, Rt. Hon. Neville Chamberlain, M.P., has accepted the invitation to be the chief guest, and it may be anticipated that important statements may be made with reference to town planning and garden cities.

The Garden Cities and Town Planning Association would be pleased to invite members of the Institute to the dinner, and tickets may be obtained at 15s. each. Application should be made to the Secretary, 3, Gray's Inn Place, London, W.C.1.

ARCHITECTS' BENEVOLENT SOCIETY. SCHEME OF INSURANCE.

In view of the interest shown by architects in the Scheme of Insurance, the Council of the Architects' Benevolent Society have recently secured the help of an advisory committee of insurance specialists.

The Architects' Benevolent Society is now in a position to answer enquiries on every class of insurance business, whether concerning existing or contemplated policies, and is ready to give considered advice on all such questions.

THE USE OF THE LETTERS A.R.I.B.A.

Referring to the law case, *The R.I.B.A. v. Hindle* (see *Journal*, p. 236), which was recently tried by Mr. Justice Tomlin and in which the Institute asked for an injunction, which was granted, to restrain Mr. Hindle from using the letters A.R.I.B.A., to which he was not entitled, after his name, the application of the Institute to make the injunction perpetual came before the Court again on 3 March, and the judge made an order directing Mr. Hindle to be perpetually restrained and also to pay the costs of the proceedings.

THE MOSQUE "EL AKSA," JERUSALEM.

In the article by Mr. William Harvey on the Mosque El Aksa, the gift of the drawings with which the article deals was attributed to Colonel Storrs, the Governor of Jerusalem, whereas the presentation was made by Dr. Kemal ed Din, the architect responsible for them. We much regret the mistake and take the earliest opportunity of making this correction.

In the Annual Supplement, however, of Additions to the Library, Dr. Kemal ed Din was acknowledged as the donor of the drawings.

ALLIED SOCIETIES.

At the Annual Meeting of the Tees-side Branch of the Northern Architectural Association held on the 27th ult., Mr. T. W. T. Richardson, F.R.I.B.A., was elected Chairman of the Branch in succession to Mr. C. F. Burton.

LIVERPOOL ARCHITECTURAL SOCIETY.

The annual dinner of this Society will be held at the Adelphi Hotel, Liverpool, on Friday, 13 March, at 7.30 p.m. The Lord Mayor of Liverpool and Mr. J. Alfred Gotch, P.R.I.B.A., have promised to attend, and other distinguished guests are to be invited.

Messrs. B. T. Batsford's list of Spring announcements includes the following :—

Old English Household Life. Some account of country objects and country folk. By Miss Gertrude Jekyll. With 250 illustrations. *Chinese Art*: A general review by a number of well-known authorities, with an introduction by Roger Fry, and many plates in colour and from photographs. *The Elements of Design and Form in Classic Architecture*: By Arthur Stratton. With 100 specially prepared plates. *French Provincial Architecture*: By P. Lippincott Goodwin and H. O. Milliken. A record from the authors' measured drawings and photographs. *Expression in the Human Figure*: A series of photographic studies by Bertram Park. With an introduction by G. M. Ellwood.

Allied Societies

BERKS, BUCKS AND OXON ARCHITECTURAL ASSOCIATION.

There was a representative gathering at the annual dinner of the Association, which was held at Reading on 30 January. Mr. Edward P. Warren, the President, was in the chair, and amongst those present were Mr. J. Alfred Gotch, P.R.I.B.A., Mr. W. M. Childs, M.A. (Principal University College, Reading), Mr. Percy Thomas (President South Wales Institute of Architects), Alderman F. A. Cox, J.P. (Mayor of Reading), Mr. W. C. Walker (President Southern Counties Building Trades Employers' Federation), Mr. J. A. Smith (Vice President Hampshire and Isle of Wight Association of Architects), Rev. P. H. Ditchfield, Mr. W. R. Howell (Deputy Mayor of Reading), Mr. H. Hutt (Hon. Secretary of the Association), etc.

The Chairman in proposing "The Town of Reading and its University College," said that the Association owed a good deal to University College, Reading; it hospitably provided them with a room and gave them sympathy and help and they hoped before long, certainly when it became a university, that they would have an architectural school founded there. No town and no university could exist in a dignified manner without the assistance of architects.

The Mayor of Reading and Principal Childs replied.

Mr. T. Rayson (Hon. Secretary Oxford Society of Architects) in proposing the toast of the R.I.B.A., referred to the loss sustained by the whole profession and the Institute by the death of Mr. Paul Waterhouse and Mr. W. H. Ward.

Mr. Gotch in replying said that architectural work had improved enormously in the last fifty years, and referred to the helpful work of the Allied Societies. One of the most beneficent outcomes of the establishment of these allied societies was that conferences were held by their President at stated intervals in London. To those conferences he attributed very largely the success of their efforts in regard to the amalgamation of the Society of Architects with the Royal Institute, which must have a most beneficial effect. Mr. Gotch proposed the toast of "The Allied Societies."

Mr. J. Arthur Smith (Vice President, Hampshire and Isle of Wight Association) responded.

Mr. E. P. Warren (in replying to the toast of the Association, proposed by Mr. Percy Thomas) referred to the invaluable work done for the Association by Mr. Hutt.

YORK AND EAST YORKSHIRE ARCHITECTURAL SOCIETY.

ANNUAL DINNER.

Mr. Stephen Wilkinson, president of the Society, presided at the annual dinner of the members of the Society, held the 6 February.

The other guests present were Mr. J. Alfred Gotch (president of the Royal Institute of British Architects), Mr. W. T. Jones (president, Northern Association), Mr. W. Alban Jones (president, Leeds and West Yorkshire Society), Mr. J. M. Dossor, Hull (vice-president, York and East Yorkshire Society), Mr. J. E. Reid (hon. secretary, York and East Yorkshire Society), Mr. E. A. Pollard (hon. treasurer, York and East Yorkshire Society), Mr. W. H. Brierley, Mr. S. Needham, Mr. A. B. Burleigh, Mr. H. Monkman, Mr. T. Snowden (Hull),

Mr. A. Cowman, Mr. S. G. Highmoor, Mr. R. Jackson, Mr. J. Vause, Mr. T. E. Cliffe, Mr. C. Leckenby, and Mr. H. H. Clifford.

Letters of regret for absence were received from Mr. Alan E. Munby, (vice-president York and East Yorkshire Society), Mr. George Benson, Mr. H. A. Paterson (president, Sheffield Society), Mr. J. Hope (president, Manchester Society), Mr. Ian MacAlister (secretary of the Royal Institute of British Architects), and Mr. W. S. Walker (Hull).

Mr. Dossor proposed "The Royal Institute of British Architects," and touched upon the question of whether architects should advertise. He pointed out that there was a very great danger in resorting to advertisement without very judicious handling. They could, however, advertise the Institute by every proper and legitimate means, and build up a reputation for a society which had served them well. He thought that in the courts preference was nearly always given to the evidence of professional men who were members of some recognised society.

Mr. Gotch, in responding to the toast, commented upon the increasing number of architects, and said as a consequence of that there was an increase of work. Not only had the work increased, but the quality of it had increased in an extraordinary way. In his young days, architectural talent was almost confined to London, but this was not the case now, and the talent was scattered over the country. There was an increasing influence of the Institute in recent years, and it bid fair to enlarge its sphere further, mainly by reason of the amalgamation with the Society of Architects, which was successfully accomplished. The most important step in widening the influence of the Institute had been the greater vigour shown by the allied societies in recent years. The Institute was tackling the questions of better facilities in education for young architects, and instituting a certain number of maintenance scholarships, so that young students not blessed with very large means, but who had distinct inclination and calling towards architecture, might be able to start on the arduous task of training which every architect must master.

Mr. W. Alban Jones proposed "The York and East Yorkshire Society," to which the president of the York Society responded.

The President criticised the steel houses which are proposed for the country, and characterised them as merely army huts covered with a one-eighth plate. He felt sure no prospective owner would ever dream of putting his savings into the houses. Personally, he had forwarded a report to the Royal Institute and other bodies who were greatly concerned as to whether they should erect these steel houses. There were no architectural pretensions whatever about the steel houses.

Mr. W. T. Jones proposed "The Yorkshire Group," and said that the provinces had now got a stronger hold on the Royal Institute, the present president being the first provincial architect elected to the position.

Mr. Brierley responded, and said the different societies were doing their utmost to cultivate and maintain the best traditions of architecture as they had been handed down, and they would, he felt, continue to do so. He thought the difficulties of an architect had never been so great as they were at the present time, for, in addition to the inflated and complicated requirements of modern building

that they had to provide for, think out and fit together, was now added the bugbear of inflated costs, and the difficulty occasioned by the scarcity of skilled and artistic craftsmen.

SOUTH WALES INSTITUTE OF ARCHITECTS (WESTERN BRANCH.) ANNUAL BRANCH MEETING.

The annual meeting of the South Wales Institute of Architects (Western Branch) was held on Friday, 27 February, at the Hotel Metropole, Swansea, when the following officers were elected for the ensuing year :—

Chairman, Mr. H. C. Portsmouth, F.R.I.B.A.

Treasurer and Librarian, Mr. C. Russell Peacock, F.R.I.B.A.

Hon. Secretary, Mr. J. Herbert Jones, F.R.I.B.A.

Hon. Auditor, Mr. Ernest E. Morgan, A.R.I.B.A.

Committee, Messrs. Charles S. Thomas, F.R.I.B.A., Oliver S. Portsmouth, A.R.I.B.A., Edwin Smith, A.R.I.B.A., G. R. Hubert Rogers, Sidney R. Crocker, Licentiate R.I.B.A., and G. L. Crocker and C. W. Geddes, Associates' representatives.

The Members elected to serve on the Council of the South Wales Institute of Architects were :—

Messrs. H. C. Portsmouth, F.R.I.B.A., Charles S. Thomas, F.R.I.B.A., J. Herbert Jones, F.R.I.B.A., G. R. H. Rogers, Edwin Smith, A.R.I.B.A., Oliver S. Portsmouth, A.R.I.B.A., S. R. Crocker, Licentiate R.I.B.A., and G. L. Crocker, Associates' representative.

The Chairman, in his address, referred to the amalgamation of the R.I.B.A. and the Society of Architects, which was now an accomplished fact. The new Charter had been approved by the Privy Council and sanctioned by the King within the last few days. He hoped that the Institute would be greatly strengthened thereby, and that it could look forward to a period of increased usefulness and vitality.

The Hon. Secretary stated that the membership of the Branch had increased during the past twelve months, and now stood at 70, viz., 34 Fellows, 16 Associates and 20 Student members.

Obituary

H. MOSS [A.J.]

Mr. Harry Moss, who was born at Moss Side, Manchester, and was elected an Associate of the Royal Institute of British Architects in 1906, died at Bolton on 12 February.

Mr. Moss served his articles with Mr. Fred Dixon, of Manchester and Oldham. During his pupilage several prizes were won by him, notably the Manchester Society of Architects' prize for measured drawings and the *Building News* prize for sketches made on the Continent. After remaining with Mr. Dixon some years as assistant, he obtained an engagement with Messrs. Bradshaw Gass and Hope, in whose office he took an active part in the design of some important buildings. From Bolton Mr. Moss went to Bradford, where he acted for several years as chief assistant to the City Architect. Later he was appointed housing architect to the Pontardawe District Council, Swansea, where he designed and carried out several extensive housing schemes, the lay-outs of which were difficult owing to the hilly nature of the

sites. After completing the housing schemes at Pontardawe, Mr. Moss returned to his former employers at Bolton, when he was stricken with a serious illness from which he never recovered.

During his professional career Mr. Moss won several competitions, the most important being the Llandrindod Wells Pump Room and Concert Hall Competition, the building being erected in accordance with his designs.

W.M. EATON [A.]

THE BRITISH SCHOOL AT ROME.
Rome Scholarship and Henry Jarvis Studentship in Architecture, 1925.

PRELIMINARY COMPETITION :

REPORT OF THE FACULTY OF ARCHITECTURE ON THE DESIGNS SUBMITTED.

The Faculty, after carefully examining the drawings submitted by 19 competitors in the Preliminary Competition for the Rome and Jarvis Scholarships of 1925, have decided to select the following competitors to take part in the Final Competition :—

Mr. F. N. Astbury.	Mr. C. A. Minoprio.
Mr. R. W. Briggs.	Mr. W. F. Scarlett.
Mr. G. A. Butling.	Mr. H. G. C. Spencely.
Miss I. J. Macfadgen.	Mr. R. J. Willis.

NOTE.—Miss Elsie Rogers, Finalist of 1924, was admitted direct to the Final Stage of the Competition for 1925 by resolution of the Faculty—30 October 1924.

The subject set was a monumental and commemorative gateway to a walled and moated town which had been devastated during the war. There were two types of solution proposed by the competitors; one was to stop the ends of the ruined walls with piers or pylons, leaving an opening for the great roadway; the second was to build a definite gateway with openings for traffic. Both solutions appeared to be fitting and reasonable.

The Faculty desire to draw attention to a defect which is common to most of the designs :—

Many competitors seemed inclined to rush at their solution without adequate preliminary consideration of the data of the problem, and in their desire to produce a monumental effect they have lost sight of the actual problem and produced designs altogether out of proportion to a town of normal scale. For example, in many instances they do not appear to have realised that there was a background of buildings about 80 feet high, at a distance of only 60 feet from the town wall, and that the town wall drops 20 feet into the moat and thus presents a face 40 feet high in the front elevation.

(Signed) REGINALD BLOMFIELD,
Chairman, Faculty of Architecture,
British School at Rome.

STUDENTS' EVENING AT THE R.I.B.A.

A Students' Evening was held on Wednesday, 18 February 1925, in the galleries of the R.I.B.A., 9 Conduit Street, W.1, where the architects' working drawings of the following buildings are exhibited :—Adelaide House, London Bridge; Britannic House, Finsbury Circus; Tetton House, Kingston, Somerset; Bush House, Aldwych, kindly lent by Sir John Burnet, R.A., and Partners, Sir Edwin Lutyens, R.A., Mr. H. S. Goodhart-Rendel and Messrs. Bush House, Ltd., respectively.

Mr. H. S. Goodhart-Rendel [F.], Mr. T. S. Tait [F.], and Mr. R. H. Houchin were present, and they kindly

explained the special points of interest in Tetton House, Adelaide House and Bush House respectively.

NOTES FROM THE MINUTES OF THE COUNCIL MEETING.

16 February 1925.

BRITISH ARCHITECTS' CONFERENCE 1926.

On the recommendation of the Allied Societies' Conference, it was decided that the British Architects' Conference for 1926 should be held in London.

MASONIC MILLION MEMORIAL COMPETITION.

On the recommendation of the Competitions Committee it was decided to urge the promoters of this Competition to extend the date for sending in designs by one month.

THE NATIONAL ASSOCIATION OF WATER-USERS.

Mr. E. J. Sadgrove was appointed to represent the R.I.B.A. on the Council of the Association.

RESIGNATIONS.

The Council accepted with regret the resignation of Mr. C. R. Mackintosh [F.].

BOARD OF ARCHITECTURAL EDUCATION.

R.I.B.A. INTERMEDIATE AND FINAL (AND SPECIAL) EXAMINATIONS.

The attention of candidates is called to the fact that in the written papers the style of English in which the answers are written will be taken into consideration by the examiners when awarding marks.

R.I.B.A. INTERMEDIATE EXAMINATION.

TESTIMONIES OF STUDY.

Section D : Construction Applied to Elementary Design.

"Working drawings of a domestic building of moderate dimensions showing clearly the construction of floors, roofs, joinery, etc."

Attention is drawn to the requirement of the Board of Architectural Education that the domestic building must be designed by the candidate himself.

Notices

THE TENTH GENERAL MEETING.

The Tenth General Meeting (Ordinary) of the Session 1924-1925 will be held on Monday, 16 March 1925, at 8 p.m., for the following purposes :—

To read the Minutes of the General Meeting (Business) held on 2 March, 1925; formally to admit members attending for the first time since their election.

To read the following paper, "The Corporate Spirit in Architecture," by Mr. F. R. Hiorns [F.]

ELECTION OF MEMBERS, 8 JUNE 1925.

Associates who are eligible and desirous of transferring to the Fellowship Class are reminded that if they wish to take advantage of the election to take place on 8 June 1925, they should send the necessary nomination forms to the Secretary, R.I.B.A., not later than Saturday, 21 March.

VISIT TO THE TOWER OF LONDON.

A visit has been arranged by the Art Standing Committee to take place on Saturday, 14 March, to the Tower of London. Members desirous of taking part are requested to make early application to the Secretary, R.I.B.A., 9, Conduit Street, London, W.1.

ARCHITECTURE AND THE CRAFTS.
CRAFT LECTURES.

A series of popular lectures on the Crafts associated with Architecture has been arranged by the Council of the Royal Institute of British Architects. They will be open free to the general public, and in certain cases will be associated with exhibitions of examples of the crafts which form the subjects of the lectures. The following is a complete list of the lectures, which will be given in the hall of the Royal Institute of British Architects, 9 Conduit Street, W.1:—

Wednesday, 25 March, at 5 p.m. "Heraldry and Architecture." Walter H. Godfrey.

Friday, 3 April, at 5 p.m. "Coloured Carving in Wood and Stone." Laurence Turner.

Tuesday, 21 April, at 5 p.m. "Metal Work." R. L. Rathbone.

Thursday, 30 April, at 5 p.m. "Mural Painting." John D. Batten.

R.I.B.A. ANNUAL DINNER, 1925.

The Annual Dinner of the Royal Institute of British Architects will take place on Tuesday, 12 May. Full particulars will be issued at an early date.

THE 58TH ANNUAL CONVENTION OF THE AMERICAN INSTITUTE OF ARCHITECTS.

20TH TO 24TH APRIL 1925.

The attention of Members is called to the cordial invitation received from the President of the American Institute of Architects to British architects to attend the above Convention to be held in New York (see R.I.B.A. JOURNAL, page 194, 24 January 1925).

It is hoped that a substantial number of British architects will be able to take advantage of this most welcome invitation and that they will send their names as soon as possible to the Secretary, R.I.B.A., 9, Conduit Street, London, W.1, from whom particulars can be obtained as to steamship sailings, passage rates, hotel accommodation, passports, etc.

DINNER TO THE PRESIDENT AND COUNCIL OF THE SOCIETY OF ARCHITECTS.

The President and Council of the Royal Institute of British Architects have invited the President and Council of the Society of Architects to dine with them at the Trocadero Restaurant on Monday, 23 March.

It will be remembered that the Council of the Society of Architects entertained the Council of the R.I.B.A. at dinner at the Piccadilly Hotel on 11 December last.

Competitions

STOCKSBIDGE PUBLIC SWIMMING BATHS COMPETITION.

Members and Licentiates of the Royal Institute of British Architects must not take part in the above competition because the conditions are not in accordance with the published regulations of the Royal Institute for Architectural Competitions.

COALVILLE PUBLIC BATHS COMPETITION.

The President of the Royal Institute of British Architects has nominated Mr. Alfred W. S. Cross, F.R.I.B.A., as assessor in this competition.

CANADIAN WAR MEMORIAL COMPETITION

The Secretary of the Department of Public Works of Canada has requested the Secretary of the R.I.B.A. to

distribute to British architects likely to submit designs, copies of the conditions of the Competition for the proposed National Commemorative War Monument to be erected at Ottawa. The cost of the monument is to be one hundred thousand dollars.

A few copies of the conditions, together with declaration forms, can be obtained by application to the Secretary, the R.I.B.A., 9, Conduit Street, W.1.

COMPETITION FOR A HIGH BRIDGE OVER COPENHAGEN HARBOUR.

Copenhagen Municipality hereby invite participation in an International Competition in connection with a High Bridge over Copenhagen Harbour.

The Municipality have set apart a sum of 35,000 kroner to be expended in prizes. There will be three prizes, the value of which will be fixed by a Judgment Committee consisting of Members of the Council, together with technicians chosen by the Municipality, the (Danish) Institute of Civil Engineers and the (Danish) Society of Architects. The largest prize will be at least 15,000 kroner.

Programme and particulars in Danish and English can be procured after 1 February 1925, from the City Engineer's Office, Town Hall, Copenhagen B, against a deposit of kr. 100.

The deposit is repayable after the judging, or previously if the drawings, particulars, etc., are returned in good condition. Projects to be delivered to the City Engineers Directorate, Town Hall, before mid-day, 1 September 1925.

After judgment the competing projects will be publicly exhibited at the Town Hall, Copenhagen.

LEAGUE OF NATIONS.

COMPETITION FOR THE SELECTION OF A PLAN WITH A VIEW TO THE CONSTRUCTION OF A CONFERENCE HALL FOR THE LEAGUE OF NATIONS AT GENEVA.

The League of Nations will shortly hold a competition for the selection of a plan with a view to the construction of a Conference Hall at Geneva. The competition will be open to architects who are nationals of States Members of the League of Nations.

An International Jury consisting of well-known architects will examine the plans submitted and decide their order of merit.

A sum of 100,000 Swiss francs will be placed at the disposal of the Jury to be divided among the architects submitting the best plans.

A programme of the competition will be ready in February, 1925, and will be despatched from Geneva so that Governments and competitors may receive copies at approximately the same date. Copies for distant countries will therefore be despatched first.

The British Government will receive a certain number of free copies. These will be deposited at the Royal Institute of British Architects, and application should be made to the Secretary, R.I.B.A., 9, Conduit Street, W.1, by intending competitors.

Single copies can be procured direct from The Secretary-General of the League of Nations at Geneva, for the sum of 20 Swiss francs, payable in advance, but will not be forwarded until after the Government copies have been despatched.

On the nomination of the President of the Royal Institute, Sir John Burnet, A.R.A., has been appointed as the British representative on the Jury of assessors.

**THE NEW INSTITUTE FOR THE BLIND,
BUENOS AIRES, ARGENTINE REPUBLIC.**

An International Competition has been promoted for the Argentine Institution for the Blind, Buenos Aires, Argentine Republic.

A small number of copies of the Conditions have been deposited in the R.I.B.A. Library for the information of British Architects who may desire to compete.

MASONIC MEMORIAL COMPETITION.

Closing date for receiving designs, 1 May 1925.
Assessors: Sir Edwin Lutyens, R.A. [F.] (appointed by the President); Mr. Walter Cave [F.], Mr. A. Burnett Brown, F.S.I.

BETHUNE MEMORIAL TO THE MISSING.

The Imperial War Graves Commission desire Members and Licentiates of the Royal Institute to be reminded that applications to take part in the above Competition from persons other than those who had signified their intention of competing on or before 1 January 1924 cannot be considered. Due notice of this regulation was published in the Professional Press on various occasions during August and September, 1923.

TECHNICAL COLLEGE, MIDDLESBROUGH.

The conditions of the above Competition have been submitted to the Competitions Committee of the R.I.B.A., and are found to be in accordance with the Regulations of the R.I.B.A.

ROYAL SOCIETY OF ARTS.

MEMORIAL LIBRARY FOR A COLLEGE COMPETITION.

In order to encourage the study of designs for industrial purposes the second series of open competitions organised by the Royal Society of Arts will include a competition for a Memorial Library for a College suitable for housing a small but rare collection of books.

The conditions are as follows:

A Travelling Scholarship of the value of £150 for one year will be offered on the following conditions:

Candidates must not be over 35 years of age. They must be prepared to travel in France, Italy, Spain or Flanders for six months, which, however, may be broken up into periods of, say, three or two consecutive months.

SUBJECT OF COMPETITION.

The subject is a Memorial Library for a College, suitable for housing a small but rare collection of books.

The superficial area of the room is not to exceed 1,500 feet. The method of arranging the bookcases and displaying a few *objets d'art* is left to the competitor. Cost is not a primary consideration, and the use of expensive woods, as well as inlays of ivory, ebony or metal, in addition to marble, can be considered.

In a suitable place a commemorative panel or some other *motif* should remind the visitor of the origin of the Library. The scheme of the ceiling, which can be treated as a space for decorative painting, as well as the pattern of the floor, must harmonise with the whole design.

A preliminary competition of twelve hours will be held in London and other centres in April 1925. Candidates must give notice of their intention to compete to the Secretary of the Royal Society of Arts, not later than 14 March. For this competition the following drawings will be necessary:

A plan of the floor, one section, and a plan of the ceiling, all to the scale of a quarter of an inch to a foot.

For the final competition two months will be allowed to the

competitors, selected after the first competition. The finished drawings are to include the following:

Plans of floor and ceiling and two sections to a scale of half an inch to a foot, a detail drawing of the fireplace or some other feature, showing the complete height and treatment of the room from floor to ceiling.

Competitors should bear in mind that electric lighting and central heating are to be considered.

The competition will take place in June 1925.

Members' Column

OFFICE ACCOMMODATION WANTED.

A.R.I.B.A. requires light offices, or would consider sharing suite. Westminster or West district. Please state full particulars with inclusive terms. Box 1011, c/o Secretary R.I.B.A., 9 Conduit Street, W.1.

OFFICES TO LET.

OFFICE to let in New Burlington Street. Three or four rooms suitable for architect. Rent £200 per annum inclusive. Apply Box No. 1925, c/o Secretary R.I.B.A., 9 Conduit Street, W.1.

F.R.I.B.A., with convenient offices in Westminster, is willing to sub-let them furnished or unfurnished on 12 months' or 3 years' agreement. Apply Box 2625, c/o Secretary R.I.B.A., 9 Conduit Street, London, W.1.

COLLABORATORS WANTED.

A FIRM of architects, who have made a speciality of dealing with complicated building problems involving difficulties under the Building Acts, are prepared to collaborate with other architects in a consultative capacity. Apply Box 2725, c/o Secretary R.I.B.A., 9 Conduit Street, London, W.1.

APPOINTMENTS WANTED.

YOUNG F.R.I.B.A., varied experience in town and country work, requires position at home or abroad. Planning, details, specifications and quantities. Can take charge. References and fullest particulars offered. Apply, in the first instance, to the Secretary R.I.B.A., 9 Conduit Street, W.1.

LICENSEE of long experience in London available for temporary work. Working drawings of small houses, factories, banks, etc. Expert in steel construction. Qualified for district surveying. Address Box 4211, c/o Secretary R.I.B.A., 9 Conduit Street, W.1.

STUDENT R.I.B.A., age 22, who has had a particularly sound office training and is at present employed by a leading firm, would be glad to hear from any member or firm requiring assistance. Salary required £286 per annum; present salary £200 per annum. Apply Box 5625, c/o Secretary R.I.B.A., 9 Conduit Street, W.1.

ARCHITECTURAL engineer of very large experience desires work, temporary or permanent, anywhere. Special qualifications in geology, mining, drainage, underpinning and shoring, ventilation and heating, foundations and dilapidations, building and land surveying, also levelling. Highest references. Willing to take charge of job.—Apply Box 8322, c/o Secretary R.I.B.A., 9 Conduit Street, W.1.

CLERK OF WORKS with many years English and American experience, desires appointment in town or country on any kind of work. Highest references; salary by arrangement. Reply Box 3822, c/o Secretary R.I.B.A., 9 Conduit Street, W.1.

ARCHITECT'S WIDOW, thoroughly experienced cooking, economical housekeeper, desires post (with boy of 2) where maid kept; salary; excellent references. Not London. Reply Box 1655, c/o Secretary R.I.B.A., 9 Conduit Street, W.1.

PARTNERSHIPS WANTED.

A.R.I.B.A. (31), good all round experience, wishes to enter into partnership with well-established firm of architects and surveyors. Capital available. Lancashire, Cheshire or North Wales preferred. Box 3131, c/o Secretary R.I.B.A., 9 Conduit Street, W.1.

A.R.I.B.A. seeks partnership in old-established London firm. Willing to invest capital and amalgamate own practice. Reply Box 3112, c/o Secretary R.I.B.A., 9 Conduit Street, W.1.

A.R.I.B.A., B.Arch. Liverpool, age 31, desires partnership with established architect who requires a junior, or post in office with a view to partnership. Good qualifications and references. Apply Box No. 9225, c/o Secretary R.I.B.A., 9 Conduit Street, London, W.1.

ACCOMMODATION OFFERED.

ARCHITECT'S WIDOW offers good accommodation, bed and breakfast, near Russell Square; central for all parts of London. Bath-room. Electric light. Well recommended and terms moderate. Reply Box 1425, c/o Secretary R.I.B.A., 9 Conduit Street, W.1.

Minutes IX

SESSION 1924—1925.

At a Special General Meeting held on Monday, 2 March, 1925, at 8 p.m., Mr. J. Alfred Gotch, F.S.A., President, and afterwards Mr. Walter Cave, Vice-President, in the chair. The attendance book was signed by 11 Fellows (including 4 Members of the Court) and 5 Associates and 2 Licentiates.

The Minutes of the Special General Meeting held on 16 February, 1925, having been published in the Journal, were taken as read, confirmed, and signed by the Chairman.

The President announced that the Meeting had been summoned for the purpose of confirming the Resolution passed at the Special General Meeting held on the 16 February, as follows:—

That the new Bye-law 29 be amended by the addition of the following words after paragraph (f):—

"(g) The Chairman of the Board of Architectural Education, being a Fellow of the Royal Institute." And that the necessary steps be taken to obtain the sanction of the Privy Council to such addition to Bye-law 29 as is required to give effect to this resolution.

The Resolution was moved from the Chair and passed by a unanimous vote.

On the motion of the President it was Resolved by acclamation that, subject to His Majesty's gracious sanction, the Royal Gold Medal for the promotion of Architecture be presented this year to Sir Giles Gilbert Scott, R.A. [F.], in recognition of the merit of his work as an architect.

The Special General Meeting then terminated.

At the Ninth General Meeting (Business) of the Session 1924-1925, held on Monday, 2 March, 1925, immediately after the Special General Meeting above recorded, and similarly constituted, the Minutes of the Meeting held on 2 February, 1925, having been published in the Journal, were taken as read and signed as correct.

The Hon. Secretary announced the decease of the following members:—Major William Bakewell, elected Fellow 1892 and transferred to the List of Retired Fellows in 1922; Mr. Harry Moss, elected Associate 1906.

It was RESOLVED that the regrets of the Institute for their loss be entered on the Minutes, and that a message of sympathy and condolence be conveyed to their relatives.

The following candidates were elected to membership by show of hands under Bye-law 10:—

AS FELLOWS (6).

BARKER: RAYMOND TURNER [A. 1899].
BESWICK: WILLIAM [A. 1911], Chester.
DANNATT: PERCY BOOTHROYD, F.S.I. [A. 1903].
PARKIN: WILLIAM GORDON [A. 1918], Tientsin, China.
SLATER: JOHN ALAN, M.A.Cantab. [A. 1911].
WILSON: JOHN GODDARD [A. 1923], Pretoria, South Africa.

AS ASSOCIATES (15).

BARNESLEY: GEOFFREY REYNOLDS [Final Examination].
BEST: MAJOR HALSTEAD, R.E. (ret.), F.S.I. [Special Examination], Blackpool.
CUMMINGS: CLIFFORD LANE [Special War Examination], Melbourne, Australia.
ELIJAH: SAMSON ABRAHAM [Final Examination], Bombay, India.
ENTHOVEN: RODERICK EUSTACE [Passed five years' course at Architectural Association—Exempted from Final Examination after passing Examination in Professional Practice].
FAIRHURST: PHILIP GARLAND [Passed five years' course at Manchester University School of Architecture—Exempted from Final Examination after passing Examination in Professional Practice], Wilmslow, Cheshire.
HINES: EDWARD GEORGE [Final Examination].

LANGCAKE: WILFRED [Special Examination].
MASON: HILDA FRANCES [Final Examination].

MILLER: JOSEPH HAYDN, B.Arch. Liverpool [Passed five years' course at Liverpool University School of Architecture—Exempted from Final Examination after passing Examination in Professional Practice], Wigan.

MILLS: JOHN CHECKLEY ROBINSON [Special War Examination], Sydney, N.S.W.

PAKINGTON: HONBLE. HUMPHREY ARTHUR [Passed five years' course at Architectural Association—Exempted from Final Examination after passing Examination in Professional Practice].

PHILLIPS: LIONEL BLYTHEWOOD [Special War Examination], Sydney, N.S.W.

STEELE: HAROLD ROOKSBY [Final Examination].

TOWNSEND: JOYCE ELEANOR [Passed five years' course at Architectural Association—Exempted from Final Examination after passing Examination in Professional Practice].

AS HON. ASSOCIATE (1).

STEGGALL: JOHN EDWARD ALOSIUS, M.A.Cantab., F.R.S.E., Professor of Mathematics in the University of St. Andrews, at University College, Dundee.

Mr. Owen Fleming [A.] having given notice that at this meeting he proposed to invite attention to recent and impending architectural changes in the neighbourhood of Charing Cross Station and to move a resolution, proposed that the R.I.B.A. should promote a competition (with premiums amounting to 100 guineas) for plans for the development of the western end of the Strand.

The motion having been seconded by Mr. J. E. Franck [F.], was discussed. The Chairman announced that at the Council Meeting the same day the following resolution had been passed: "That the London Society and the Town Planning Institute should be approached with a view to joint representations being made to the London County Council in favour of a great competition being promoted by the latter body, for schemes which include all aspects of the future development of the Strand and Charing Cross area." Mr. Fleming expressed his readiness to withdraw his proposal in favour of the Council's resolution, and it was thereupon RESOLVED by a unanimous vote that the Council's resolution be approved. The Proceedings ended at 9.15 p.m.

WARNING TO MEMBERS.

On the 30th September last at Bow Street Police Court a man was sentenced to three months' imprisonment for obtaining money by false pretences by impersonating an ex-Licentiate of the R.I.B.A. and calling on architects and appealing for temporary assistance. The Secretary has been informed of a repetition of the impersonation, and members are requested to at once communicate with the R.I.B.A. in the event of their receiving a visit from the individual in question.

It is desired to point out that the opinions of writers of articles and letters which appear in the R.I.B.A. JOURNAL must be taken as the individual opinions of their authors and not as representative expression of the Institute.

Members sending remittances by postal order for subscriptions or Institute publications are warned of the necessity of complying with Post Office Regulations with regard to this method of payment. Postal orders should be made payable to the Secretary R.I.B.A., and crossed.

R.I.B.A. JOURNAL.

Dates of Publication.—1924: 8th, 22nd November; 6th, 20th December. 1925: 10th, 24th January; 7th, 21st February; 7th, 21st March; 4th, 25th April; 9th, 23rd May; 13th, 27th June; 18th July; 15th August; 19th September; 17th October.

